

# August M->Orphic Journal

Throwing the Target at the Arrow Revisited

by Edwin VanGorder







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Throwing the Target at the Arrow Revisited

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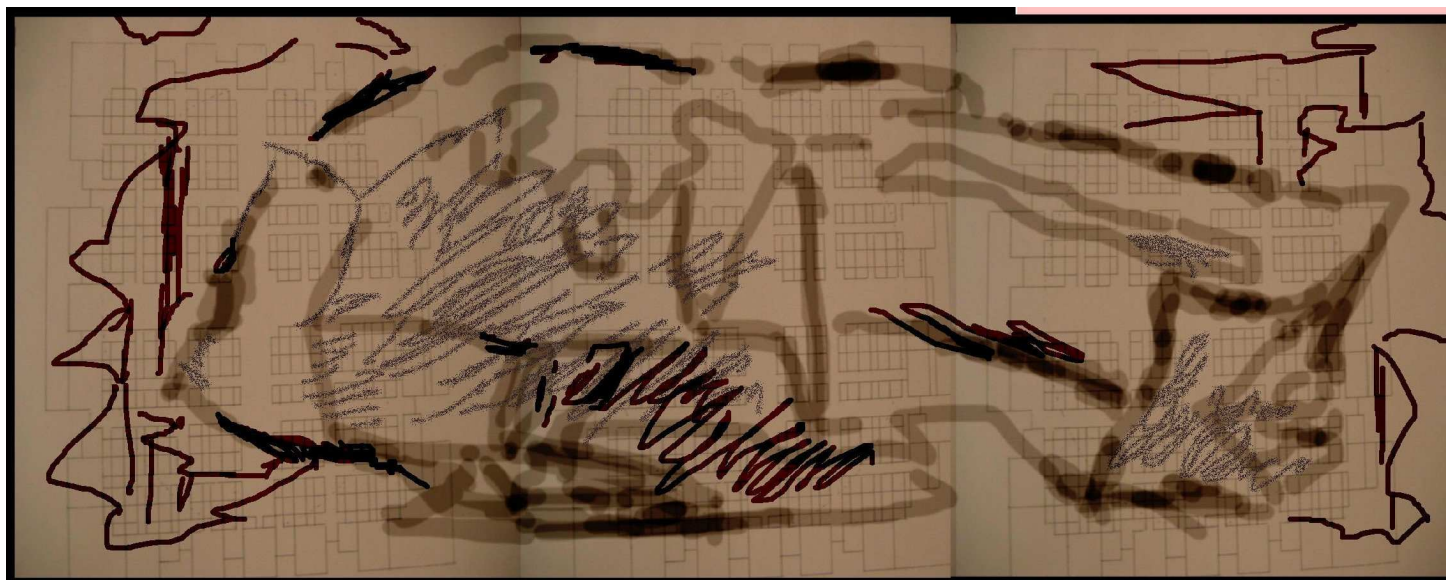


The “digital” denomination of sight and sound populates the siting of the senses to that shared divergence. The senses therefore, emerge as a target of the therebeing, the *dasein*, of the somatic, physical incarnation within the senses themselves as physicality which blend the semiotic with the phenomenological. This targeting is famously developed in Duchamp’s *Anemic Cinema*, where the roto relief target of the sense is mapped on to a phonograph record, the aureation of the aural and the aura become the reincarnation of the topologies of the “bow and the lyre”- the Dyonesian and the Apollonian at the ever Orphic Laurel. The nonsite of this siting of the senses is accordingly a kind of constructive non-sense we find in art playfulness, *Alice in Wonderland* and other such allegories of the psychological colloids of metonymy, trope itself is a word originally occasioned towards shift of wind and developed towards the plane of reality at which shifts of season target the winter and summer solstice and equinox to a returning horizon. Such mental machinations, of the imagination, between deixis or contextual *machinae* or then again *deus ex machinae* of technical rapport devolve of the skeleton key turn of phrase which the idea of the target relays towards morphological arrows i.e. topologies, common denominators, patterns supporting comprehension.

In this August journal the thematic interest is to begin with an image of a kind of 4th dimension pottery wheel as the quality of the cyber loop given an architecture of *ephemerae* and project this as morphological arrows of a nonsense version of *Anemic Cinema* which through the gradations of morphology, topology, topography create the titled *Throwing the Arrow at the Target*, which the work itself attempts to demonstrate. The Hermeneutical heterodoxy, the visual bibliography of this includes Giottos crying cherubs, Delauneys “Orphic” targets, Arthur Doves “Fog Horn” target, as the dilemma, cultural stain, and visual sound map of form from scratch to sculpture in the polyphonic and polymorphic dimension of art convexion currents towards which the moods of motion sensor drawing or cyber art of drawing are my mode.







The Following set of variations or states throw the target at the arrow in the sense of being an Artist's State





Outside the cruel theatre of anemic cinema moving targets are bloodless , discursive vectors towards Zeno's zenith as the quoin of the realm . The scars of immersion as osmotic maize match mouse museum with Homer's riddle: (died of vexation to not solve riddle of children: what we catch we leave behind, what we don't take with us....(lice) : lycee->

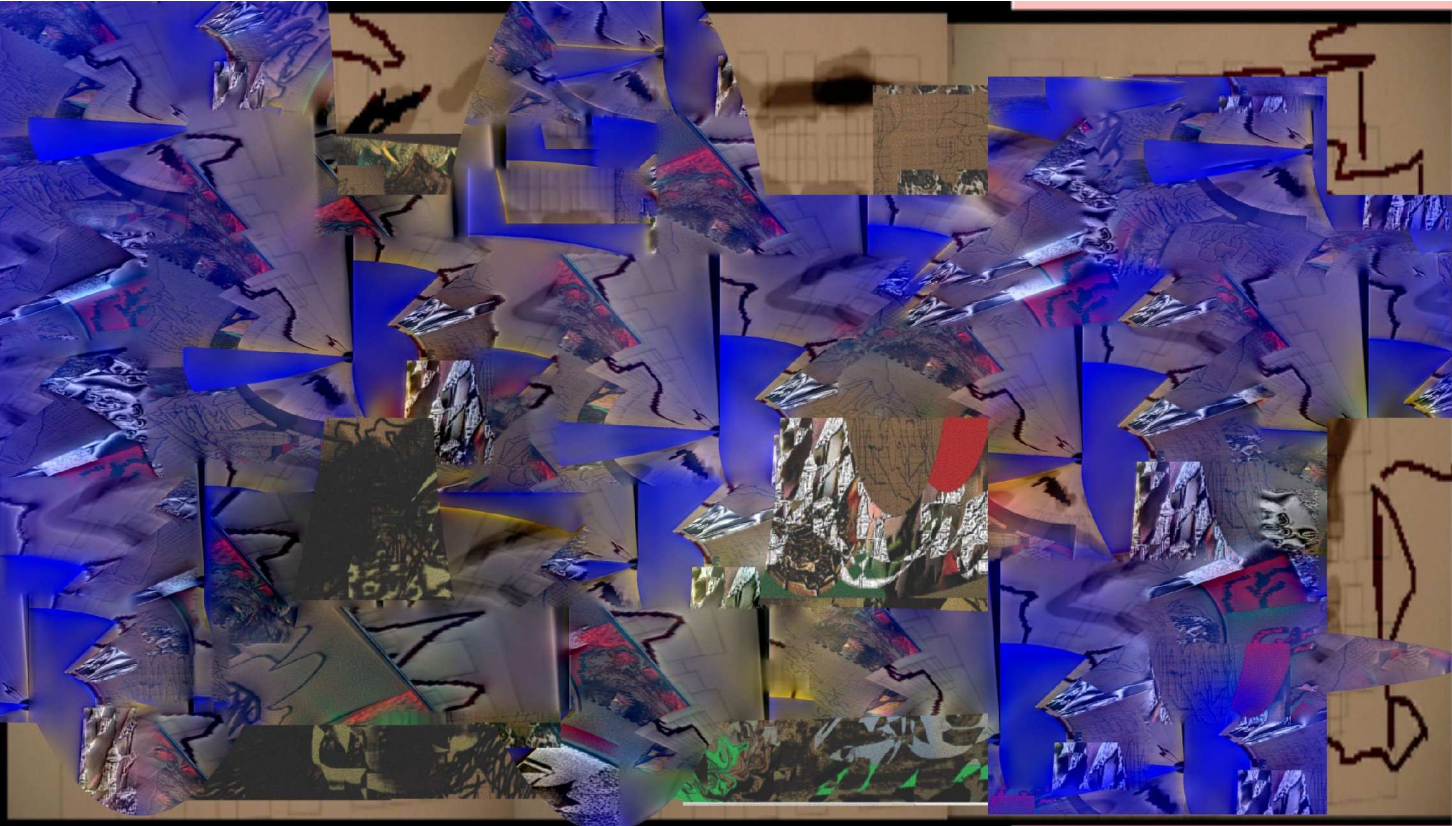
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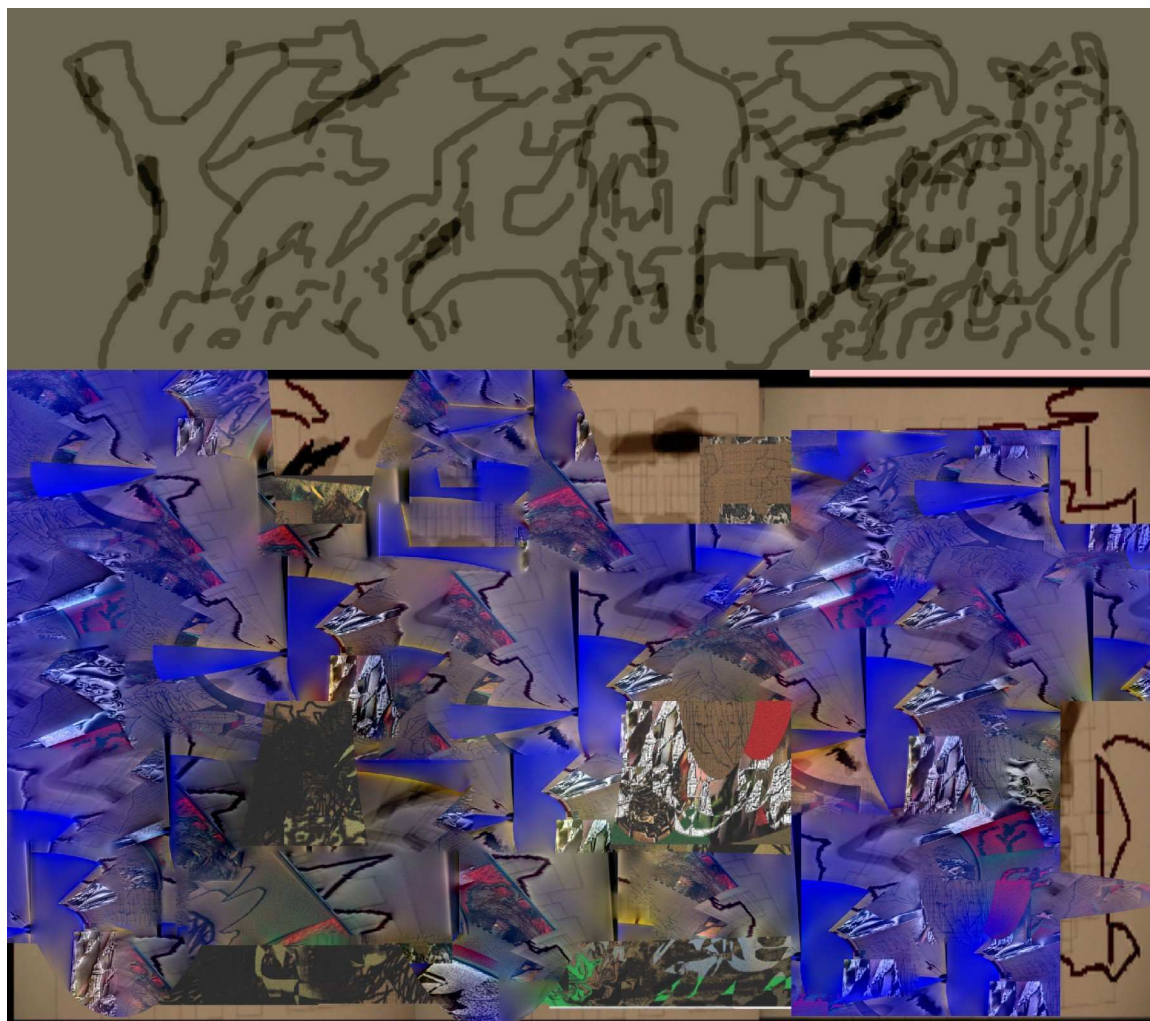
Appointed Appercept: moving targets are bloodless

catch we leave behind ...  
anemi•C C•inema

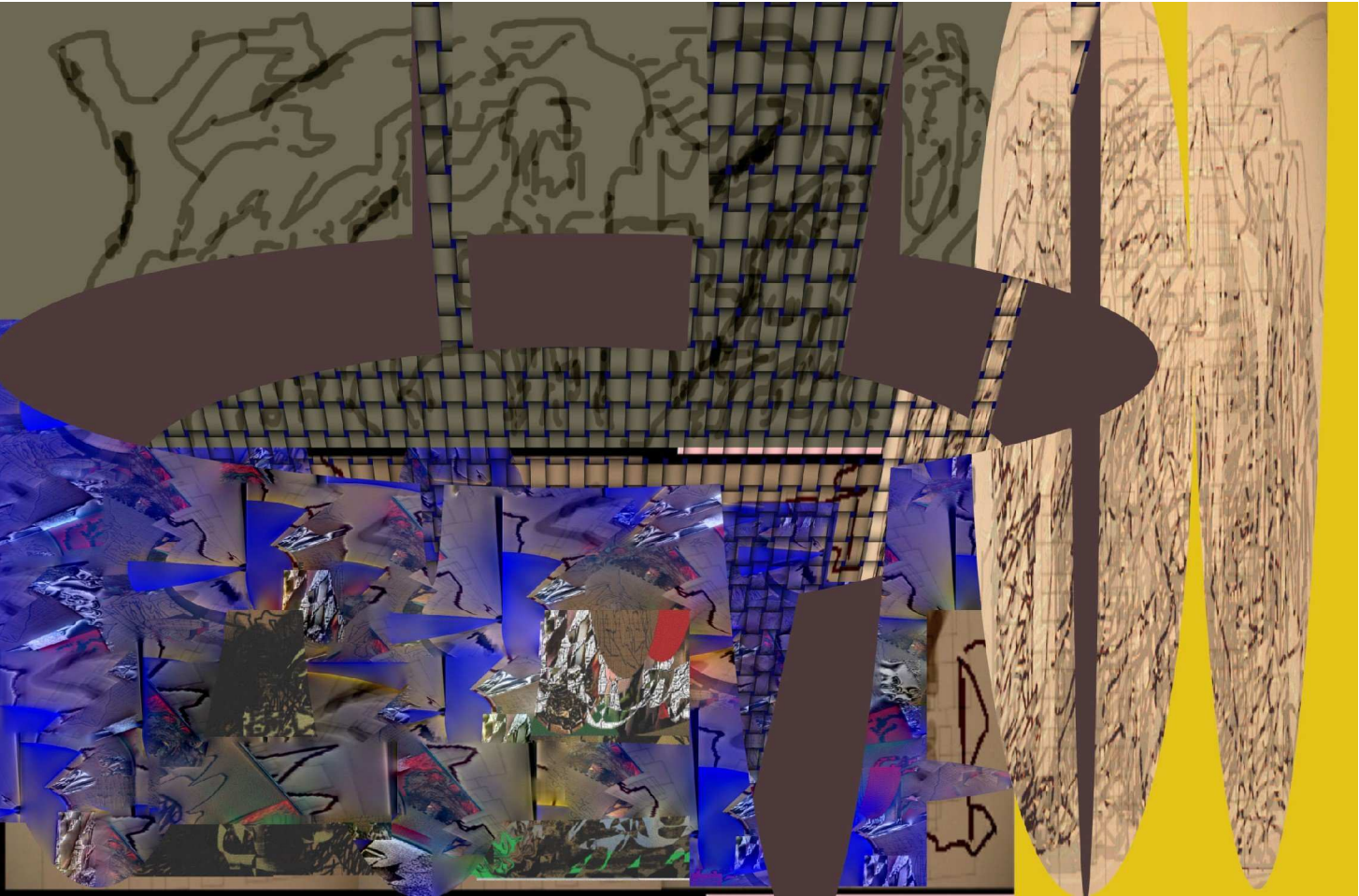
iestaggeredlinksofasso-

ciations but also hermeneutics as in the fragments of the Pre-Socratics which are out of order and link by osmosis.

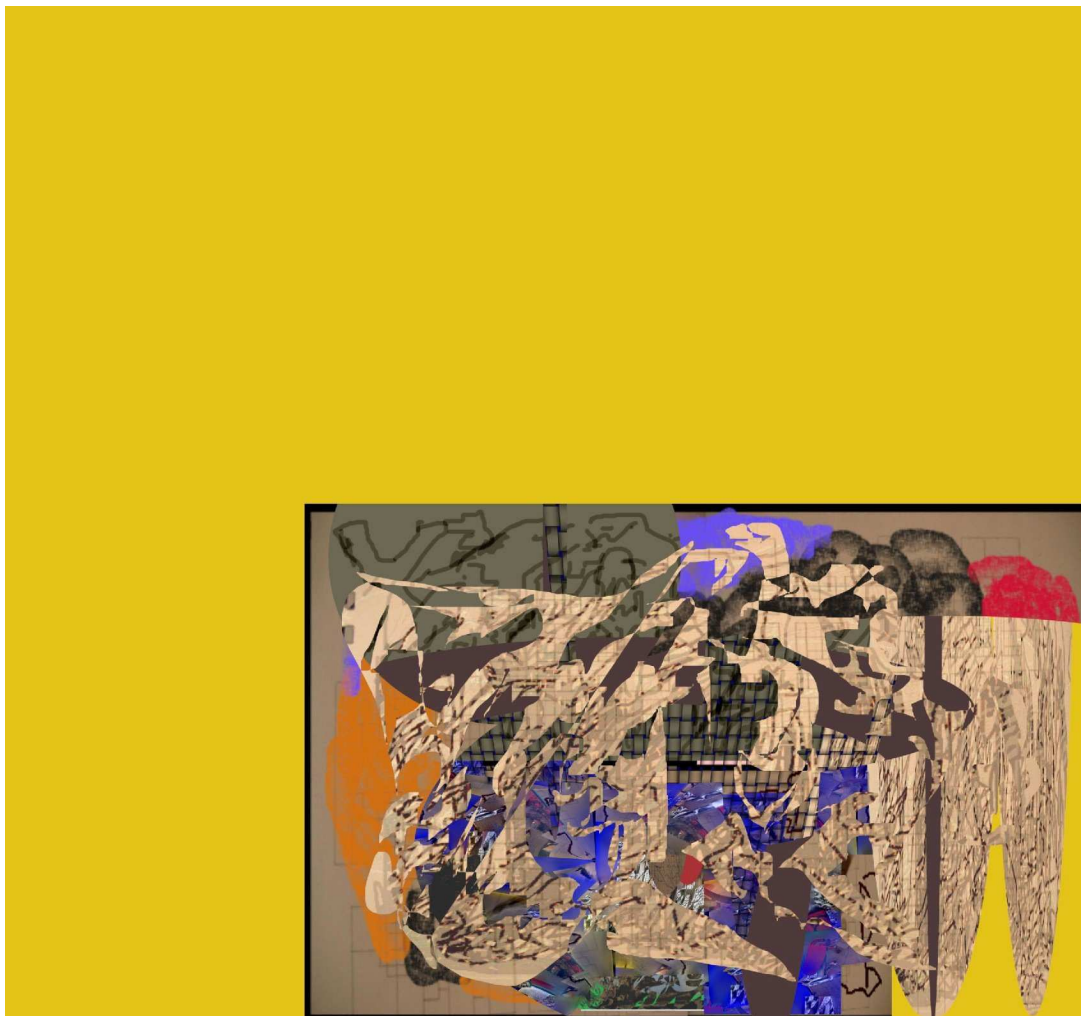




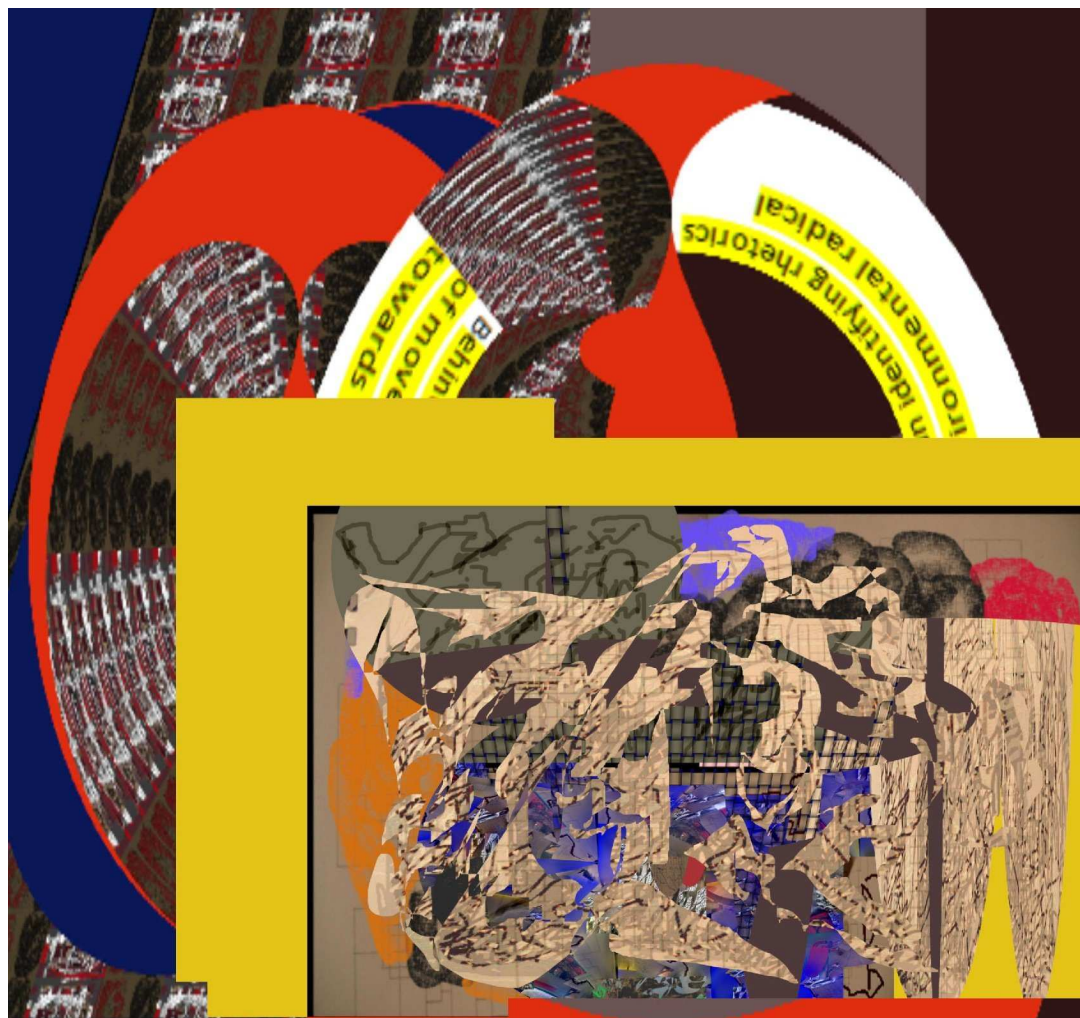






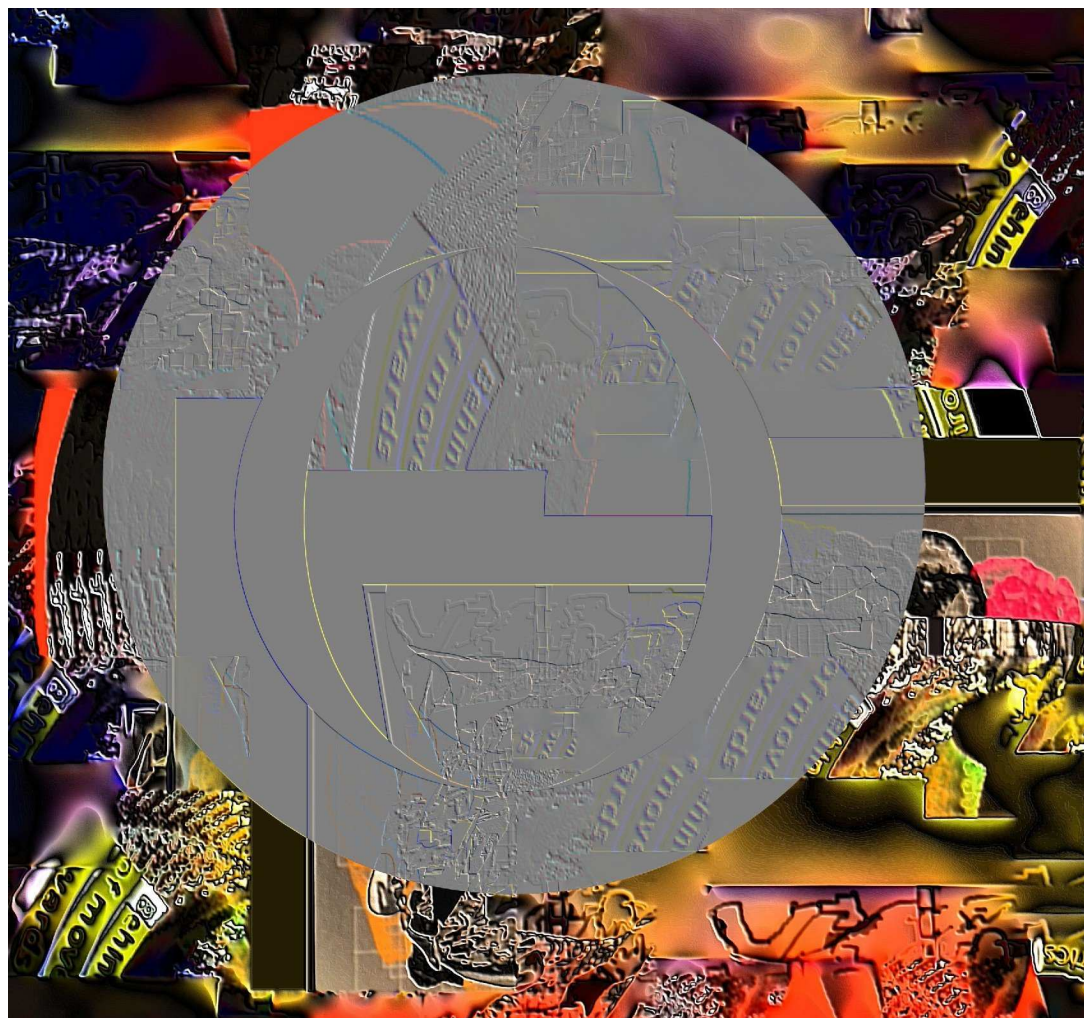




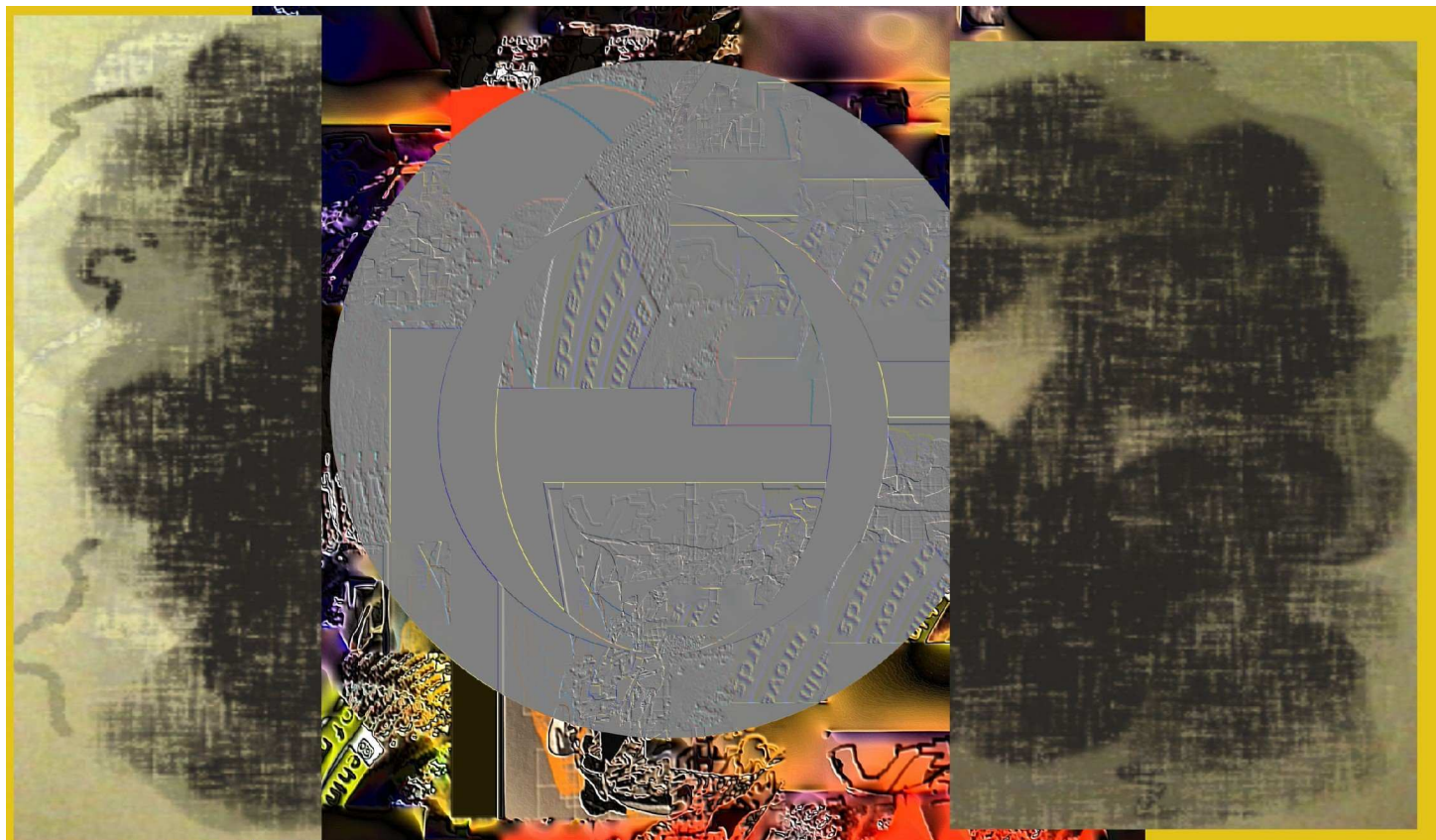






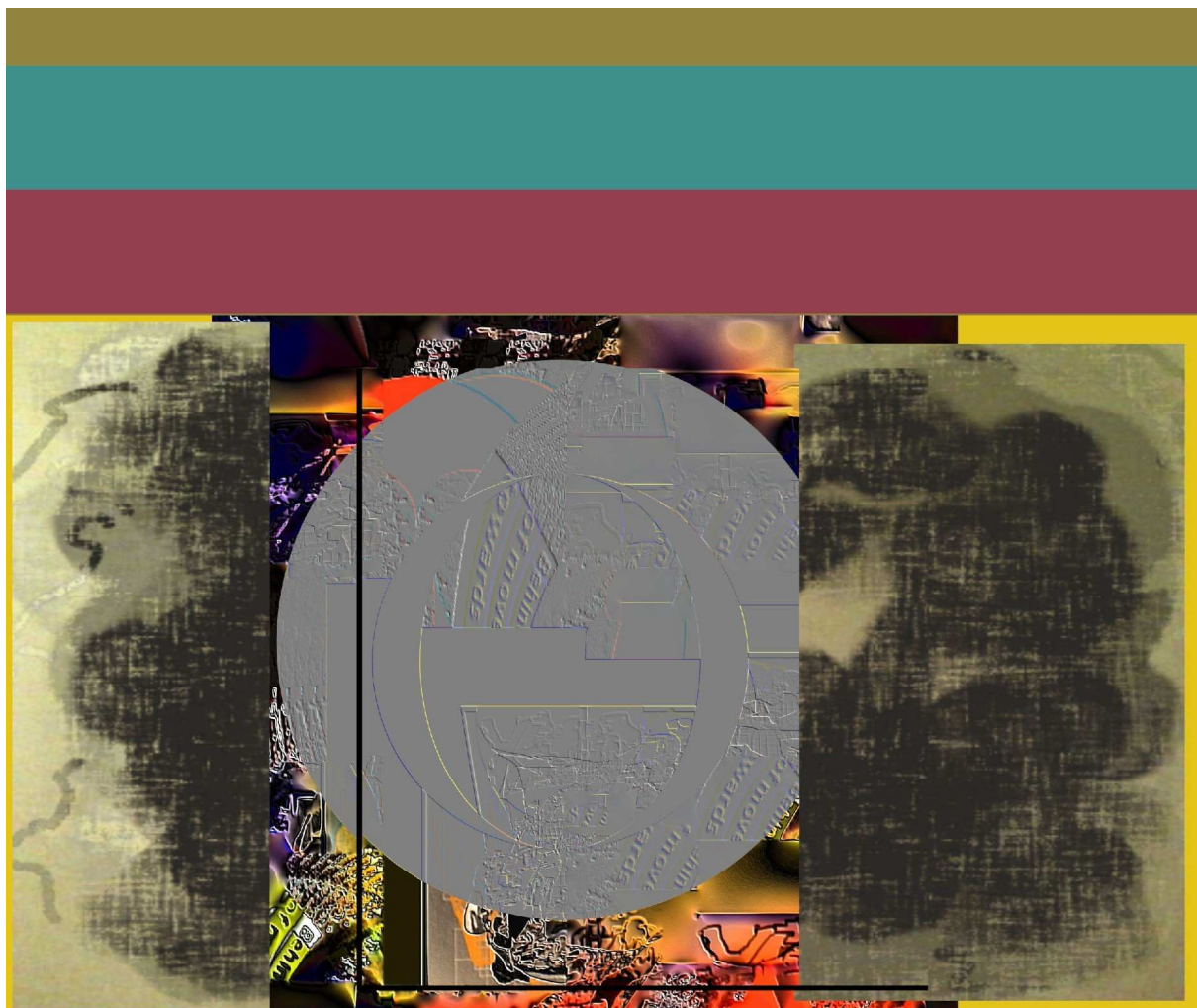


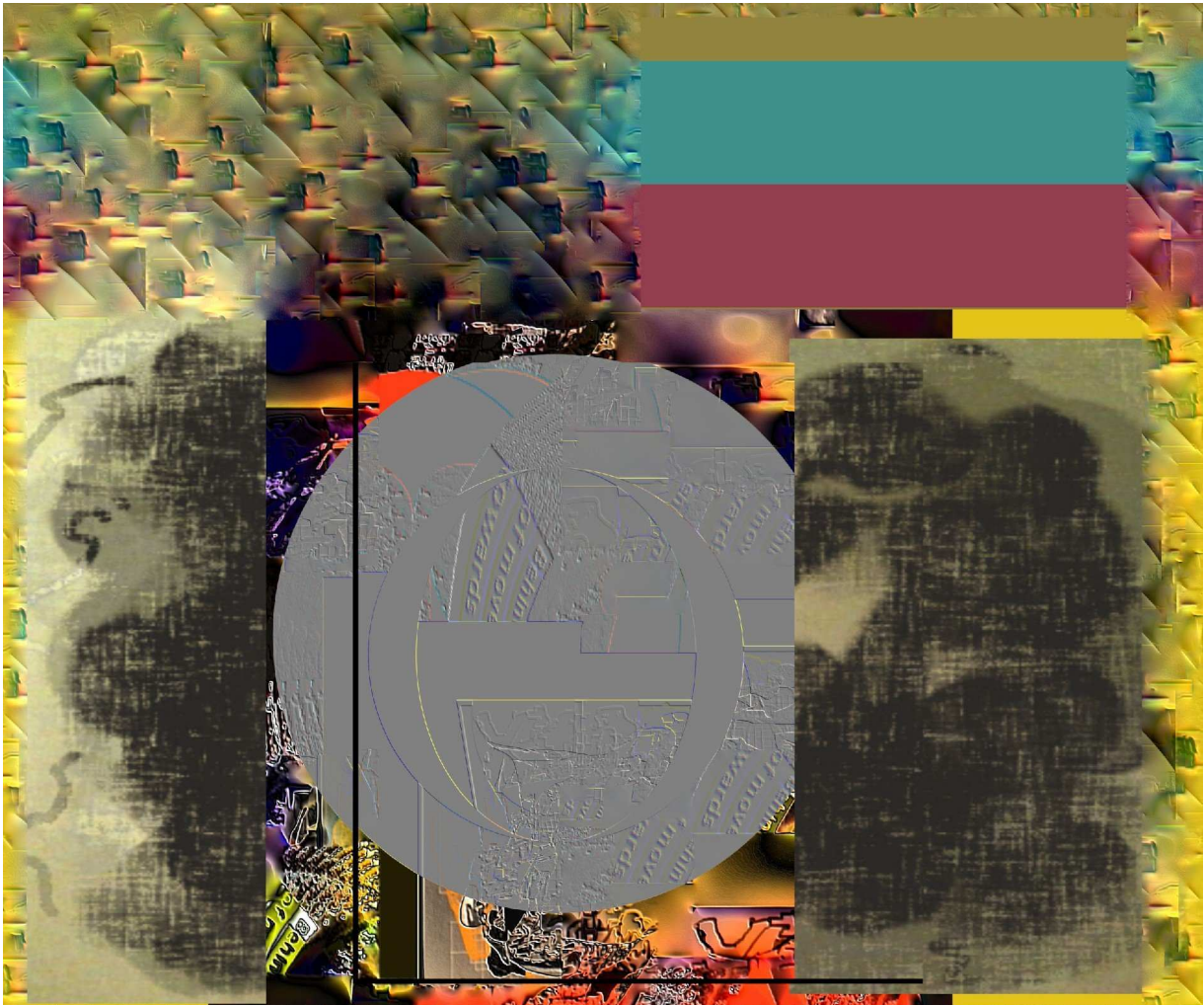
















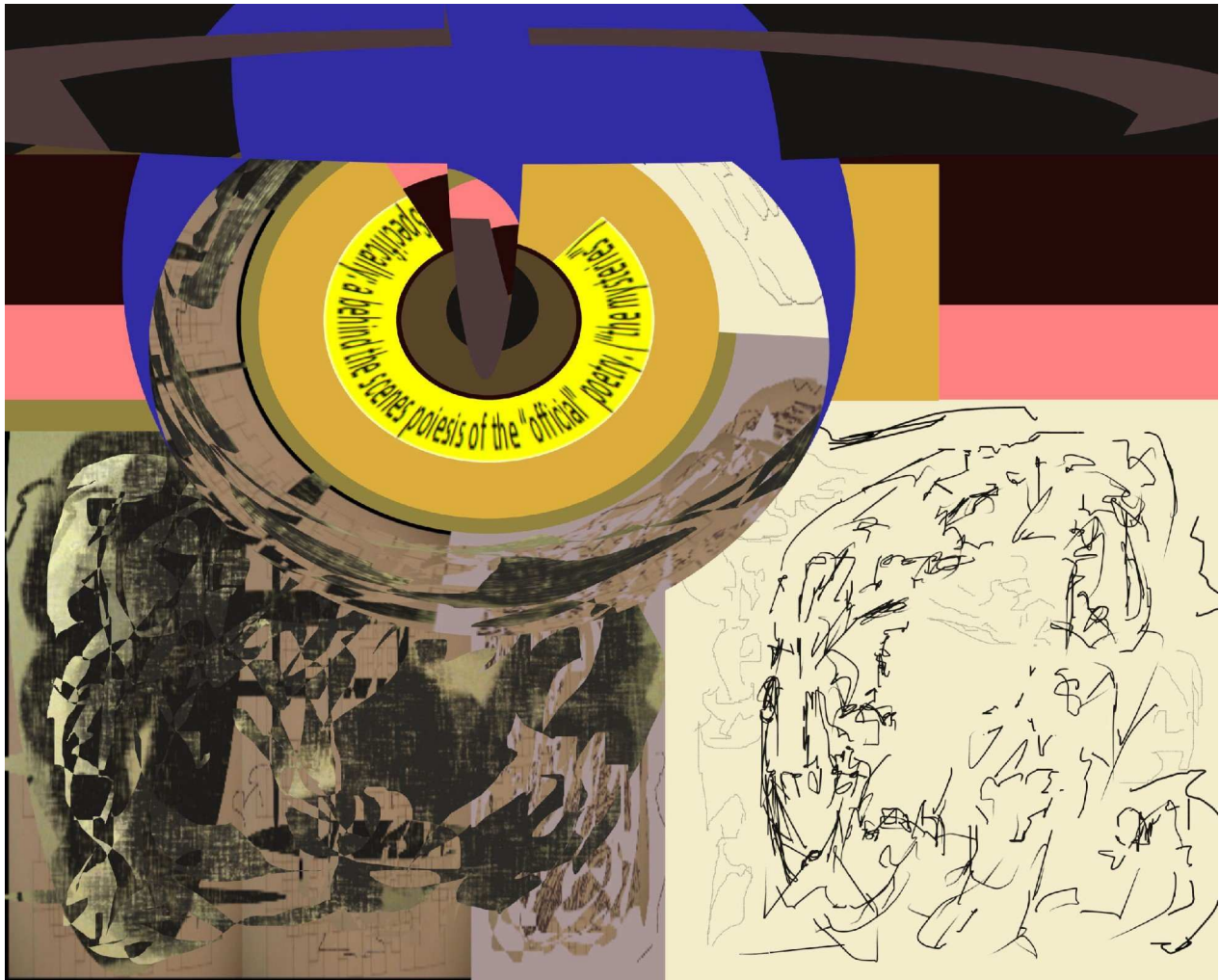
















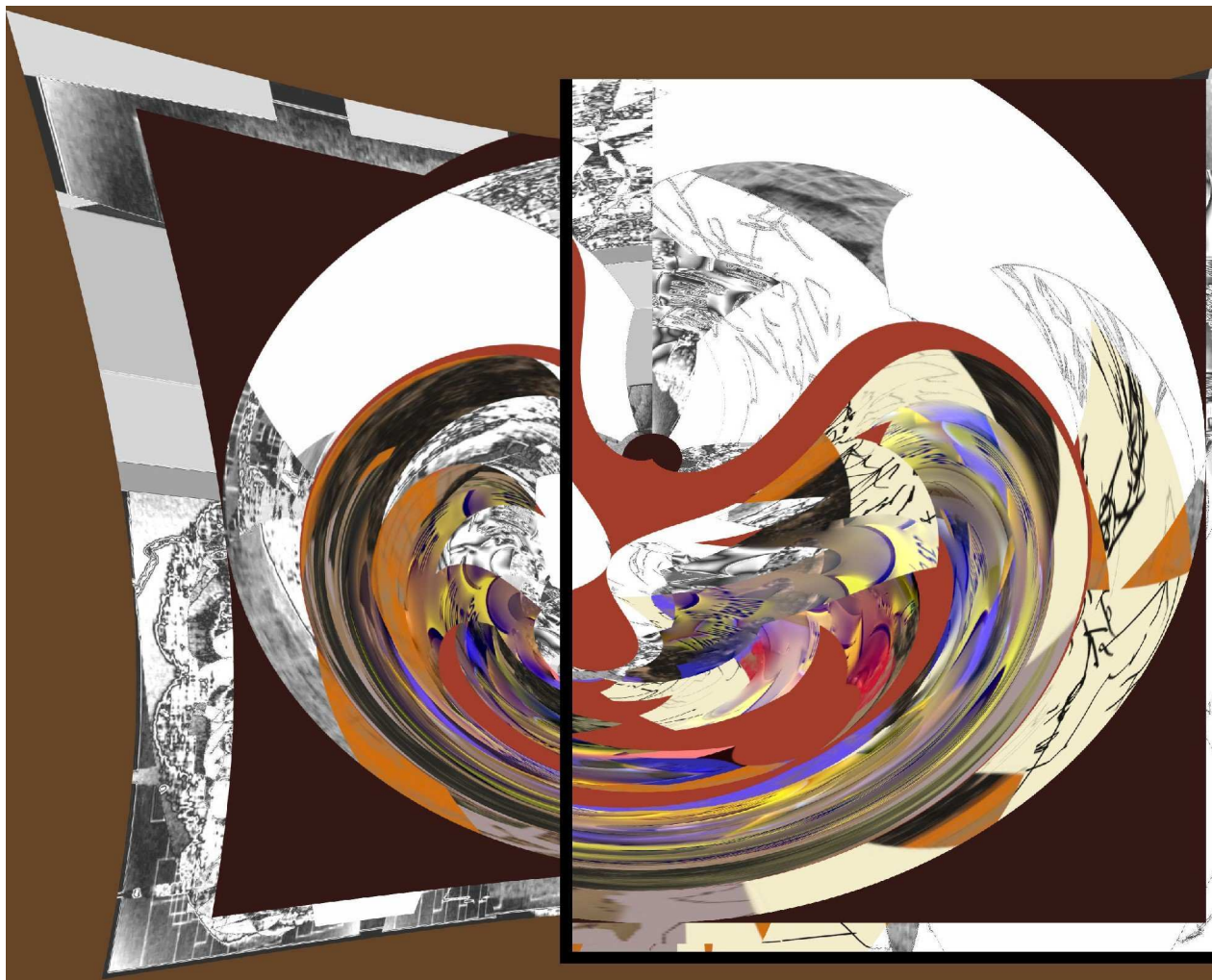


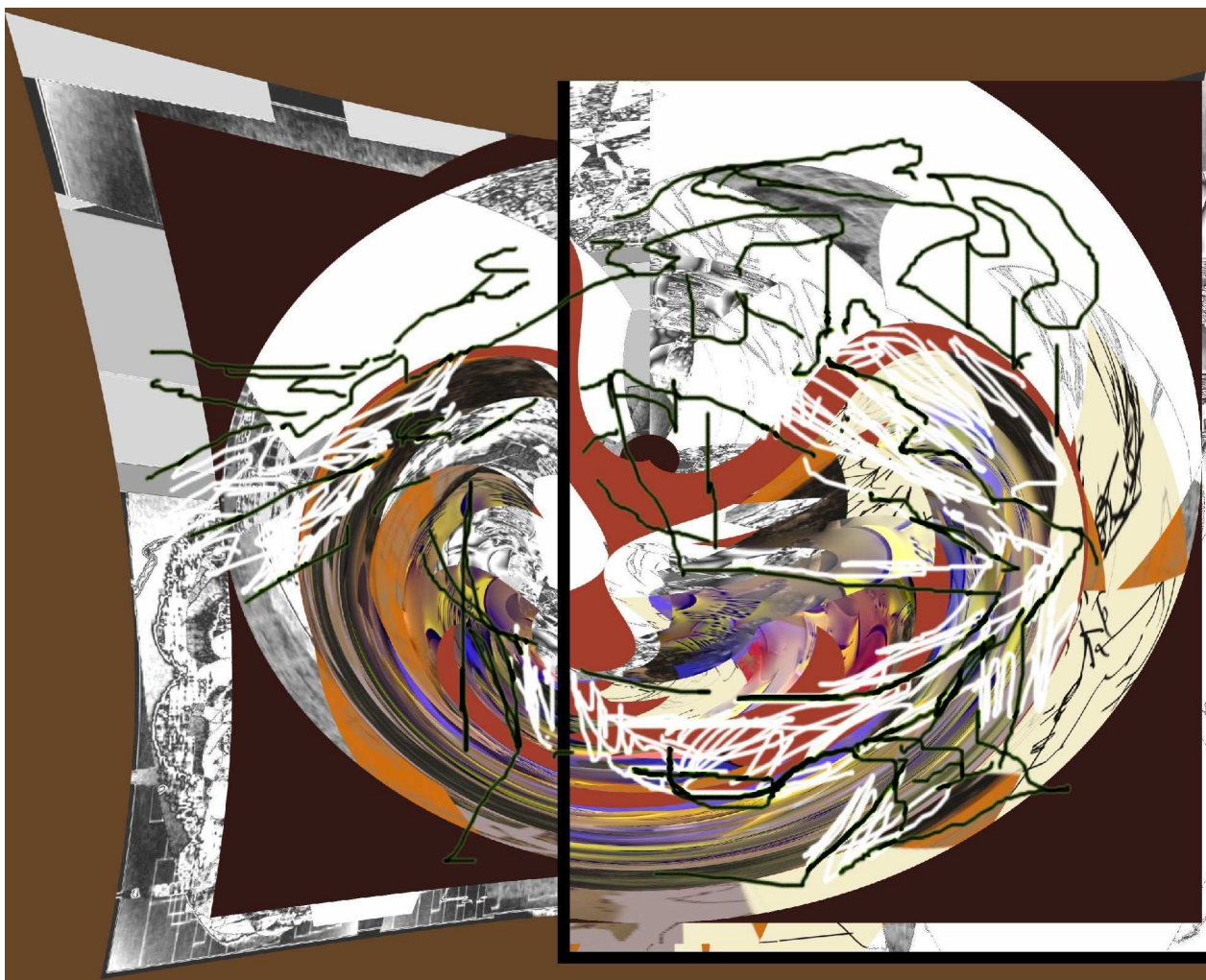


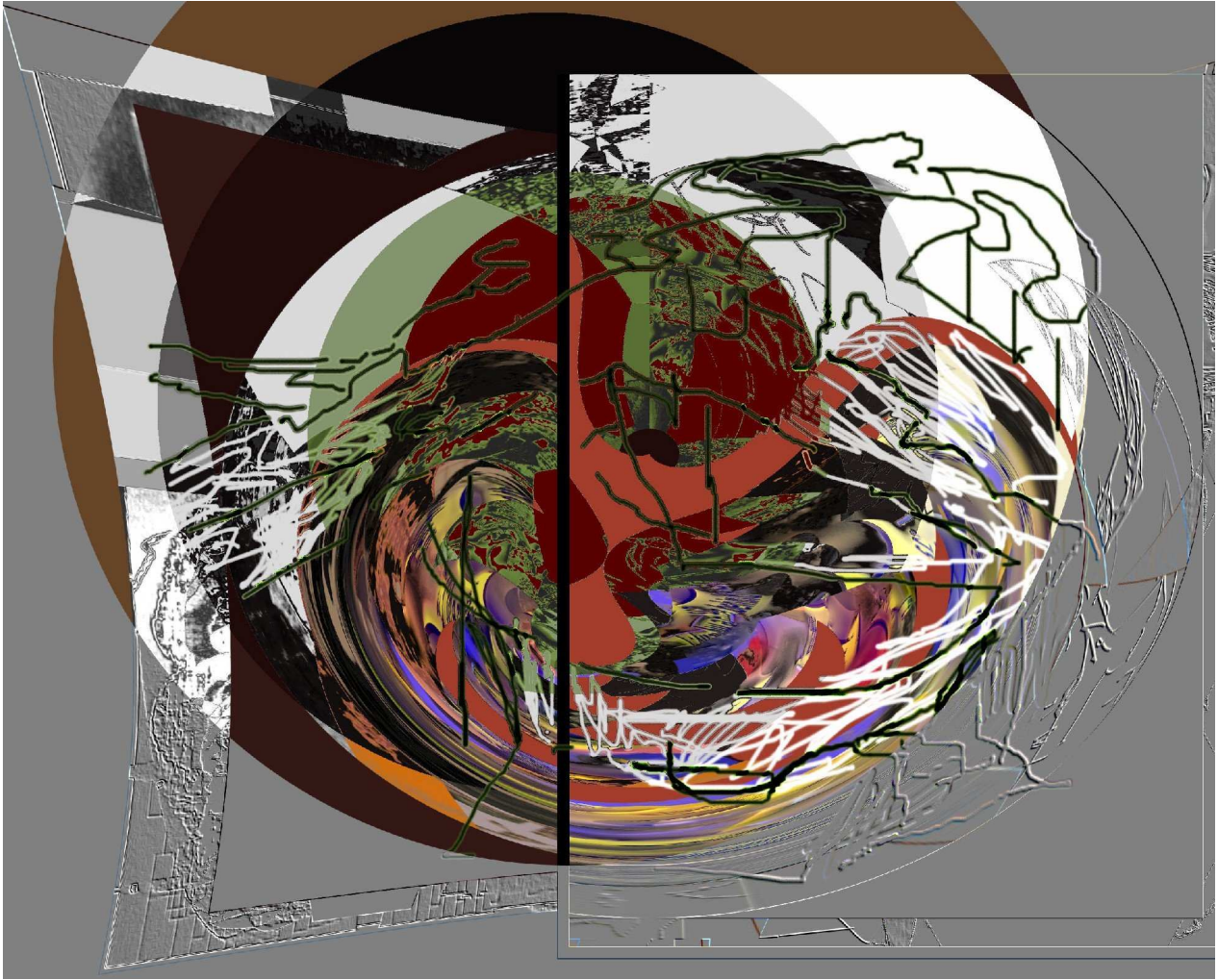




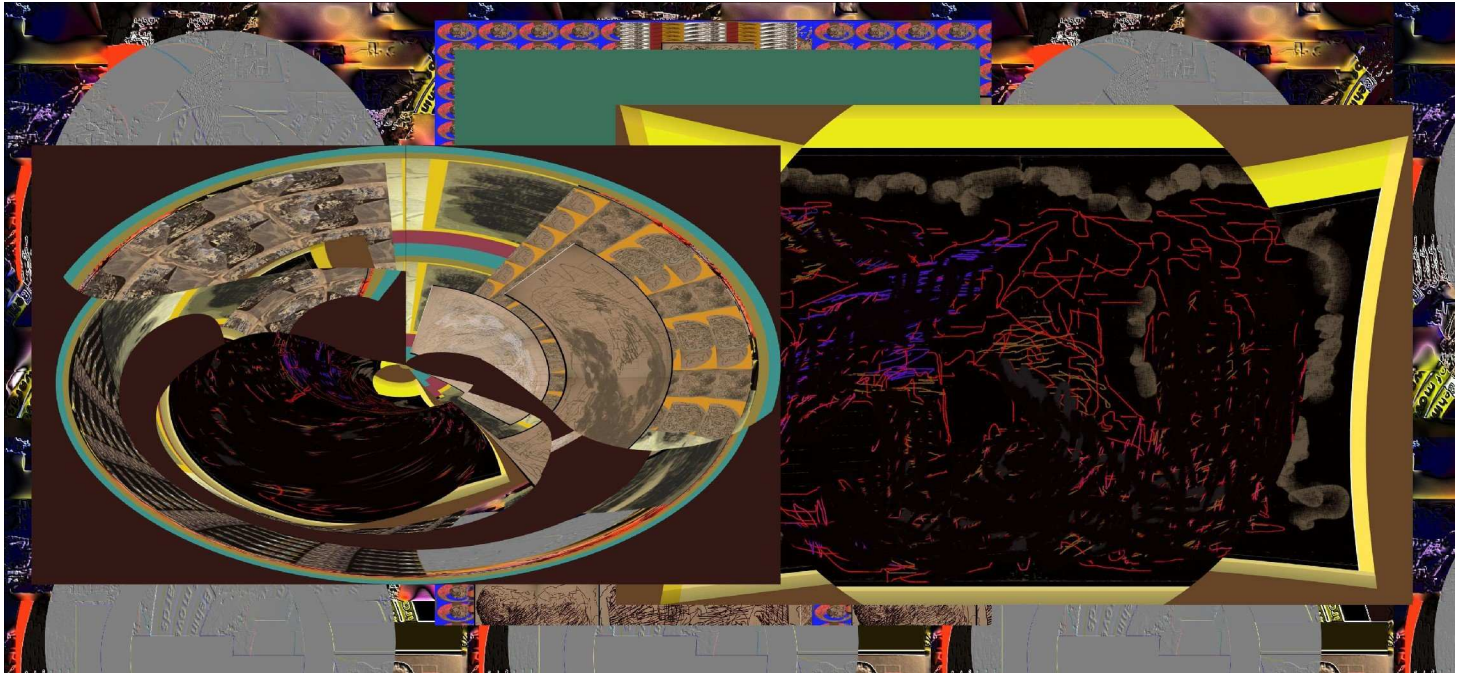




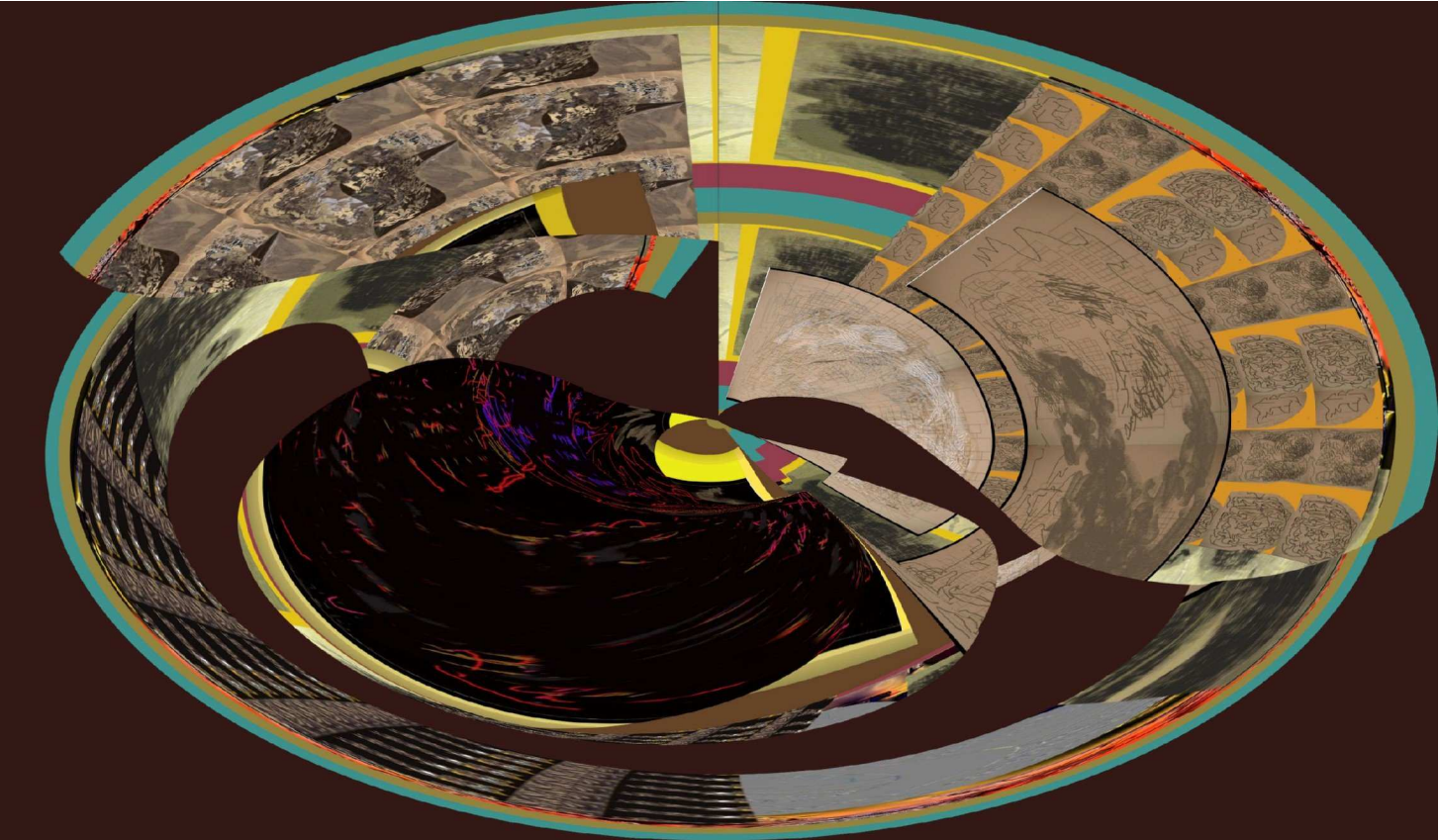






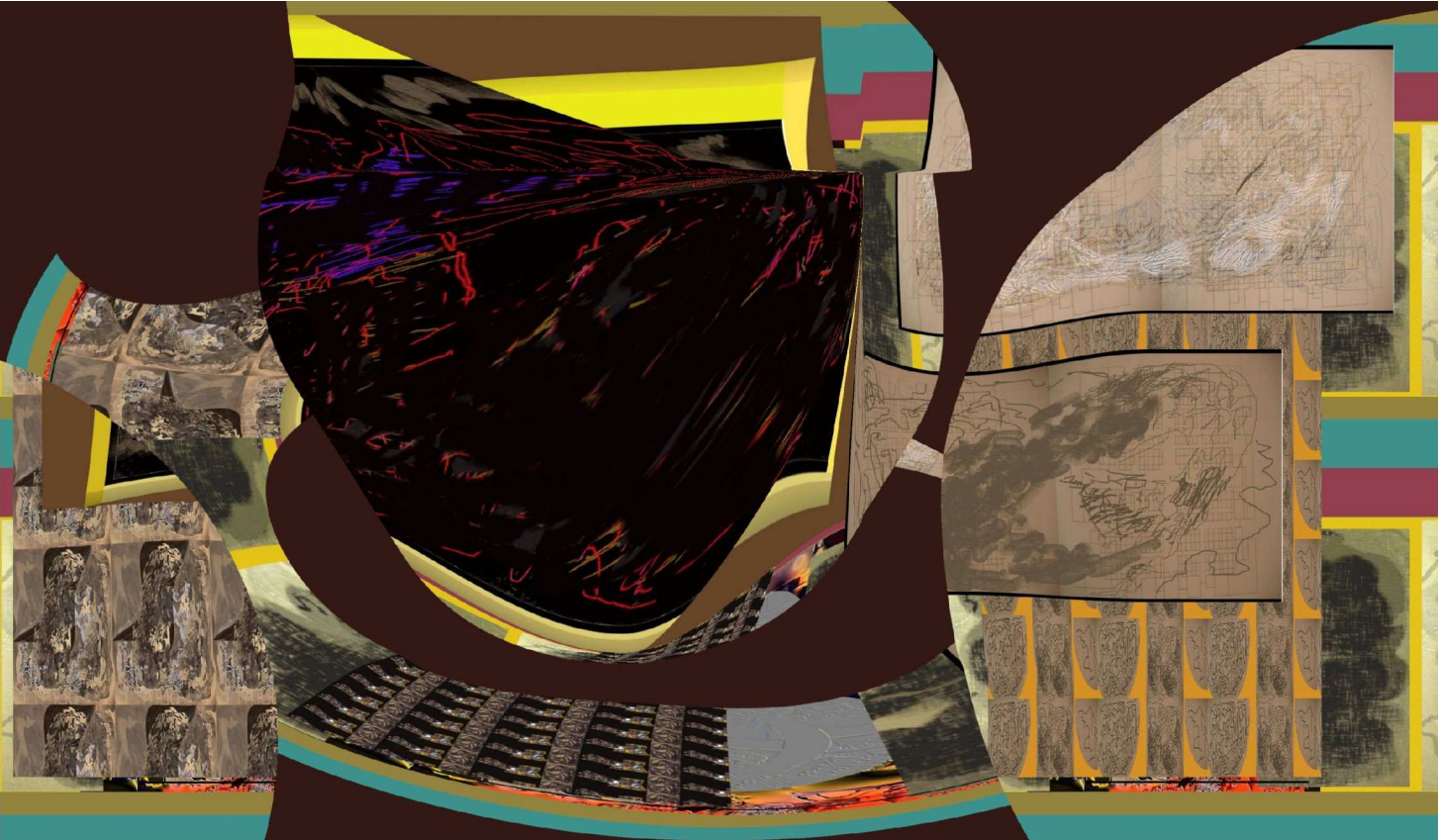


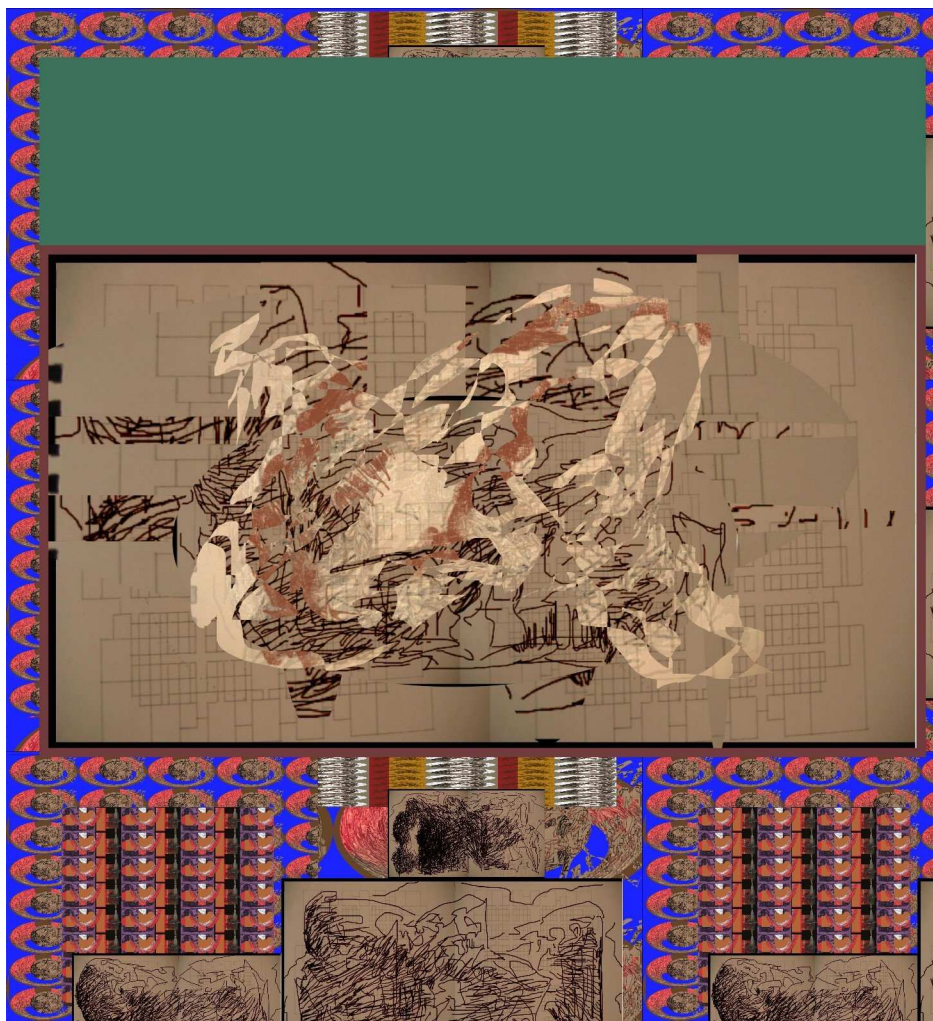
Cyber field as 4th dimensional pottery wheel - immersion, environment and tableau between trace and rhizome, rhyme and reason and tropic of trope as skeleton key to ghosts of season between dedifferentiation and deterritorialization of sites of sense.

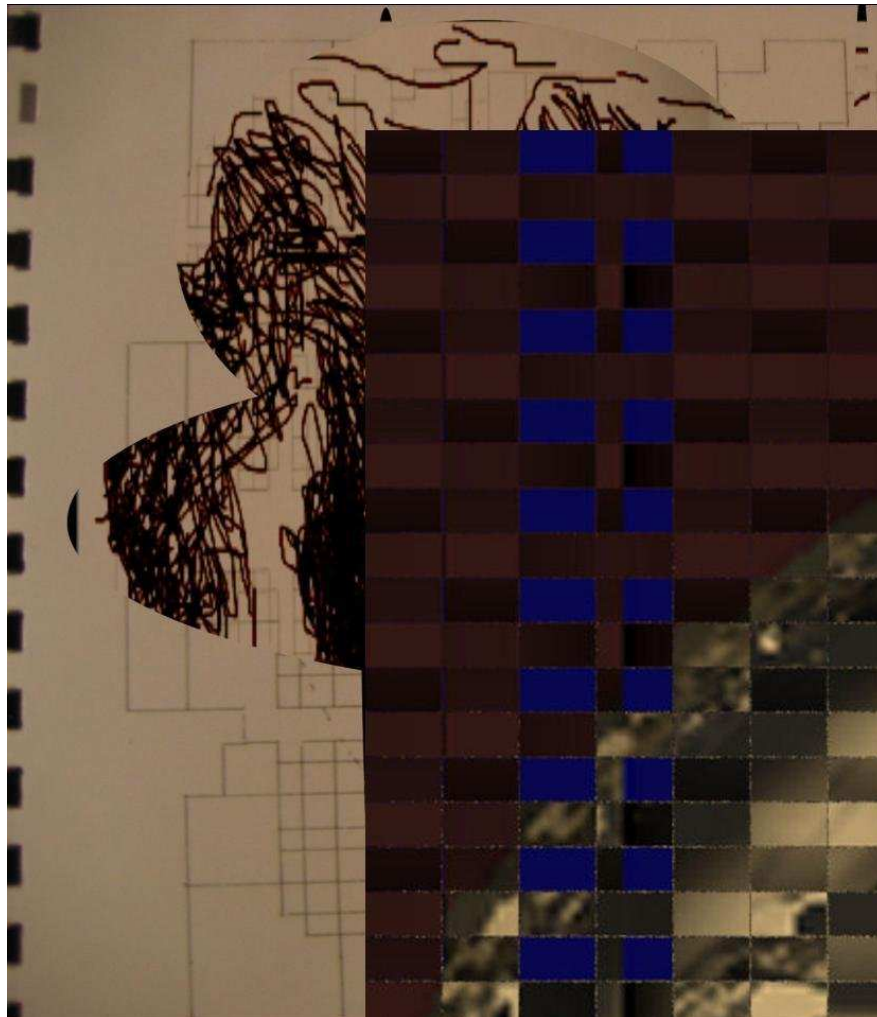






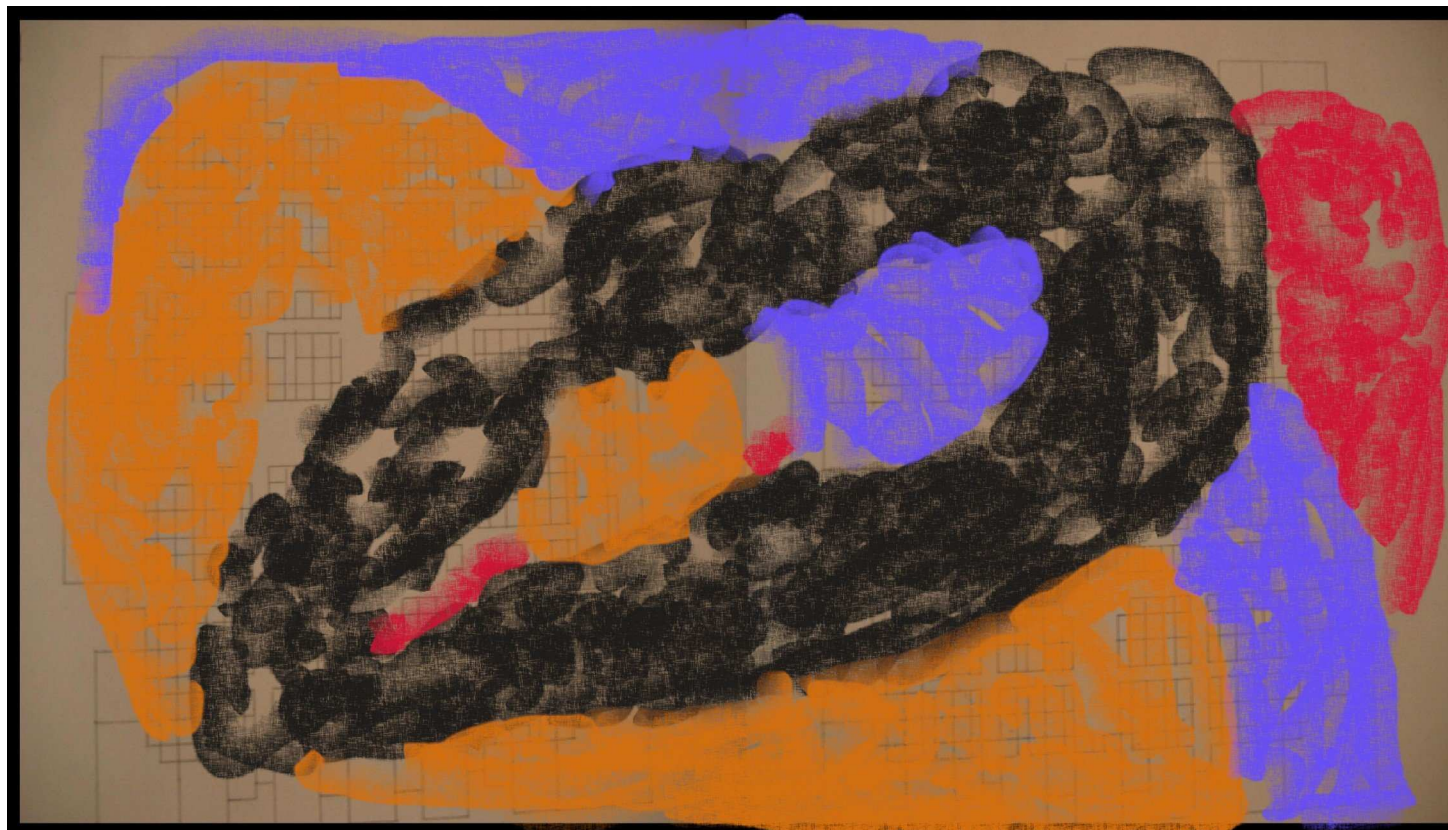












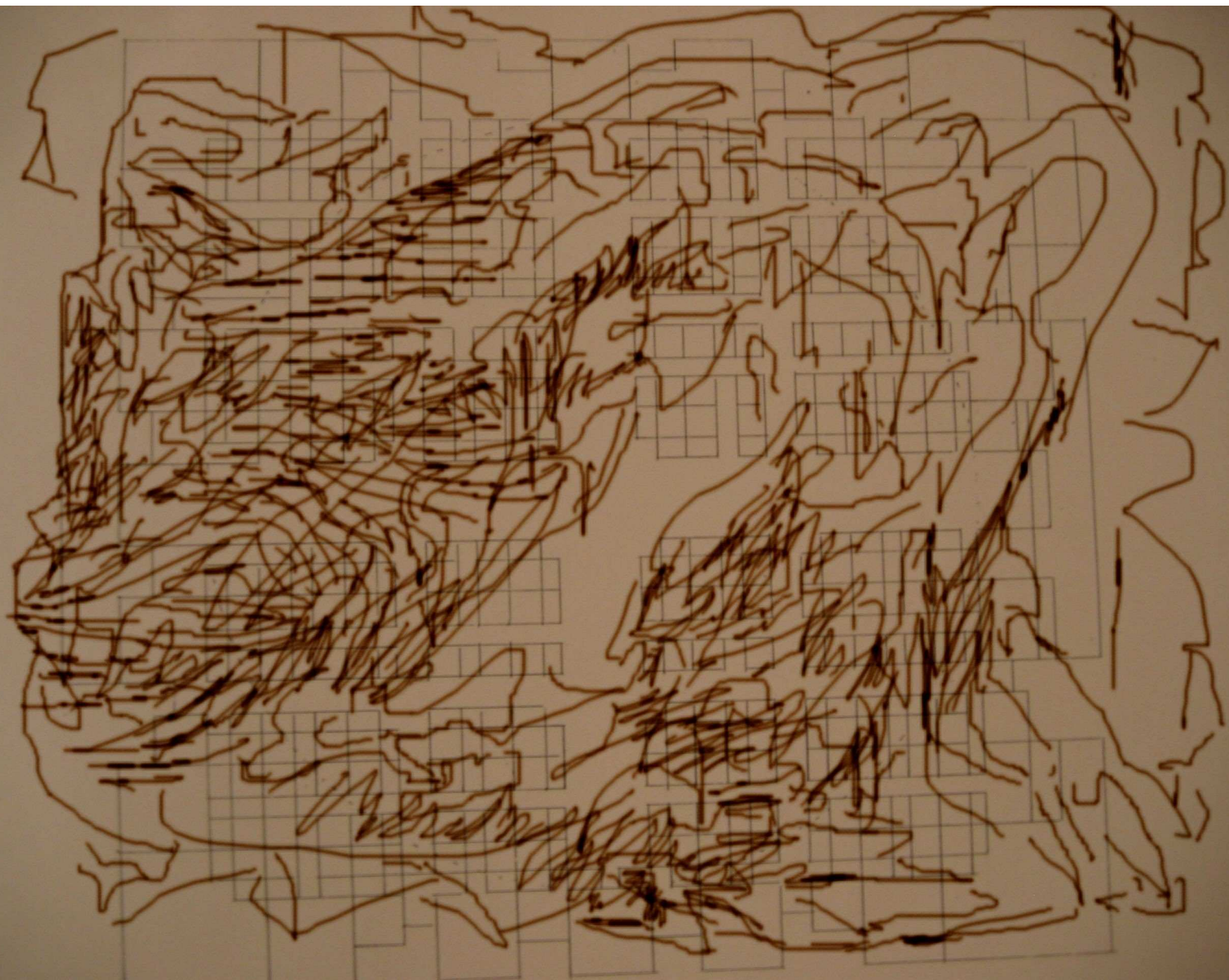




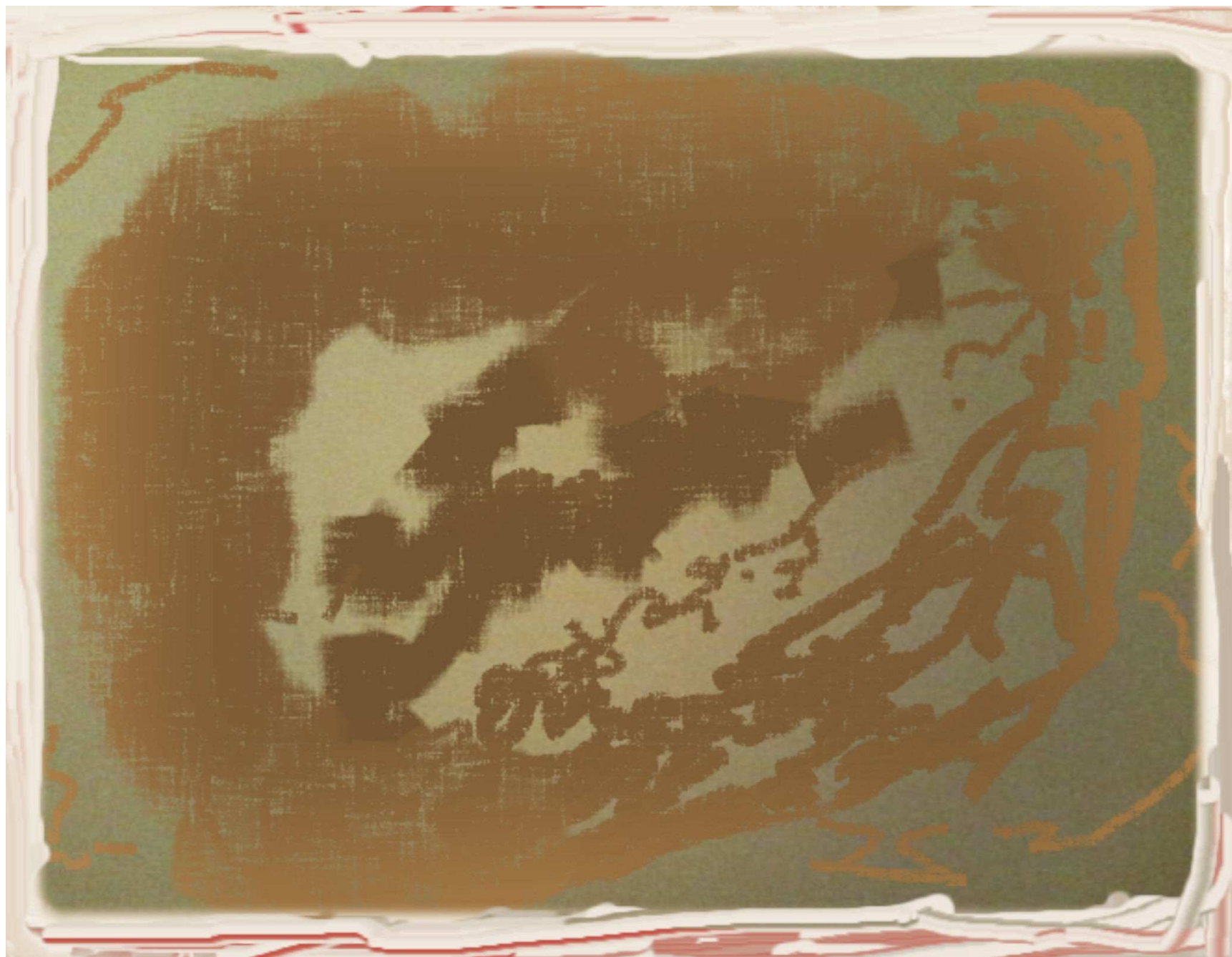






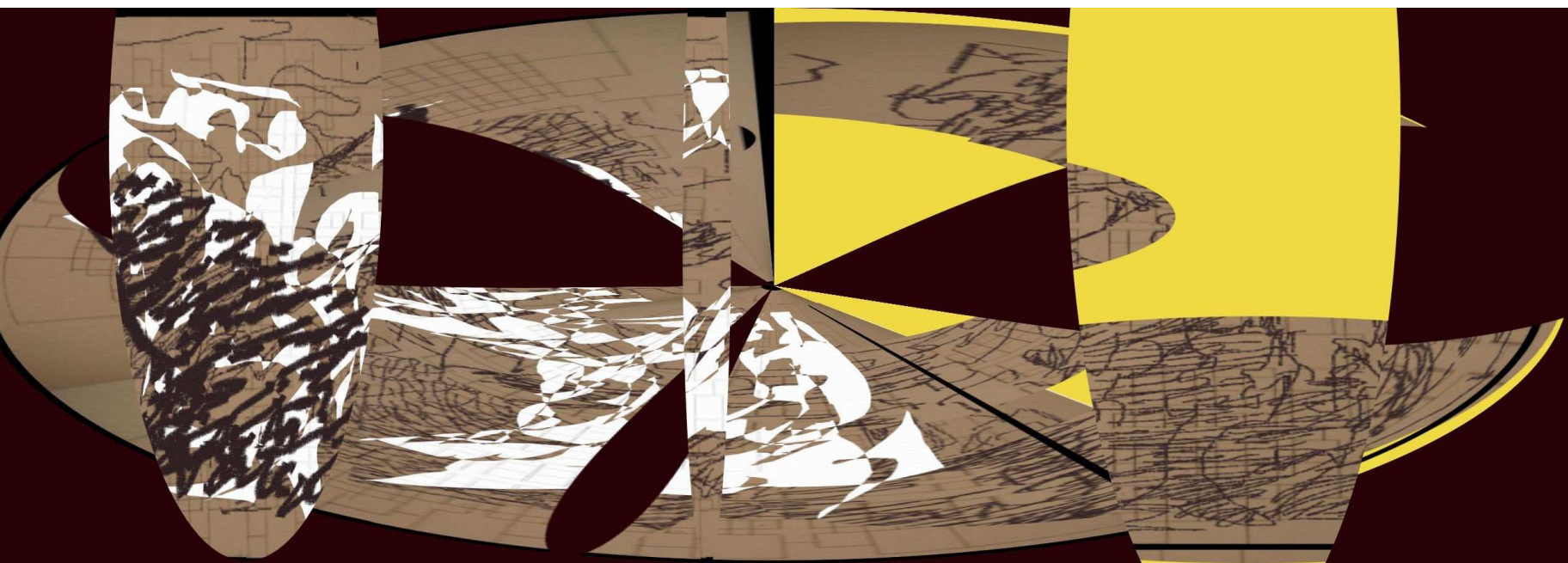


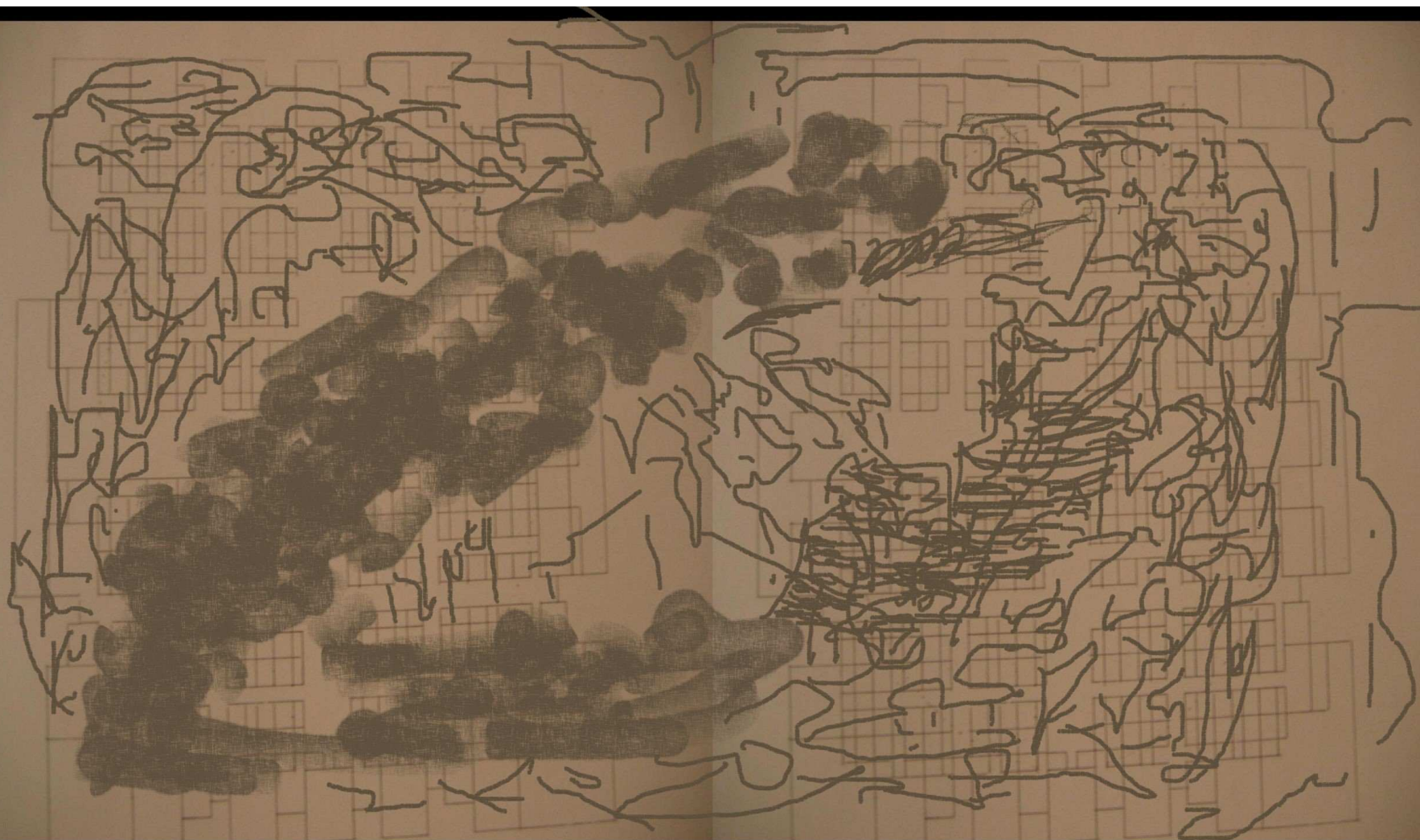




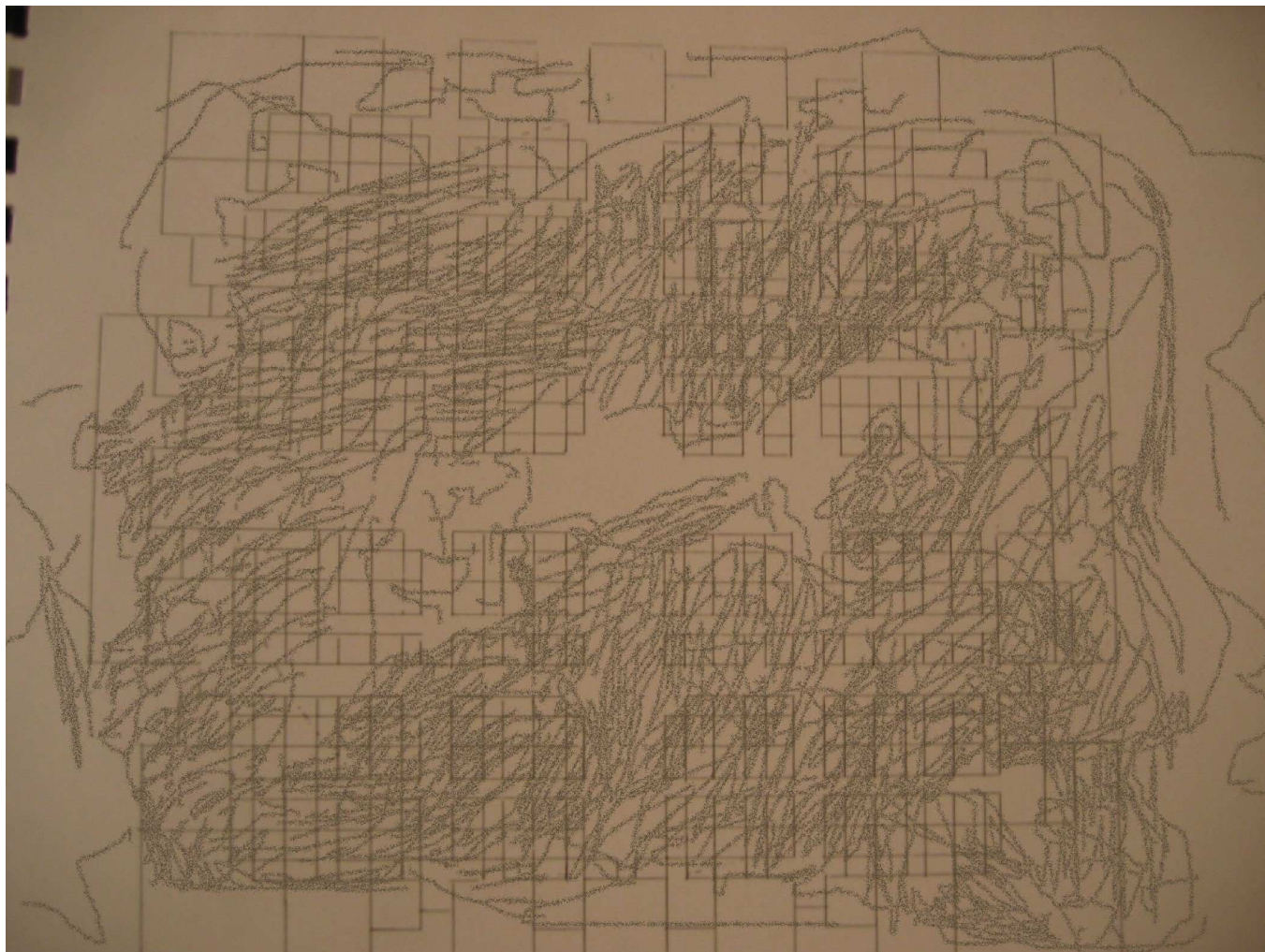


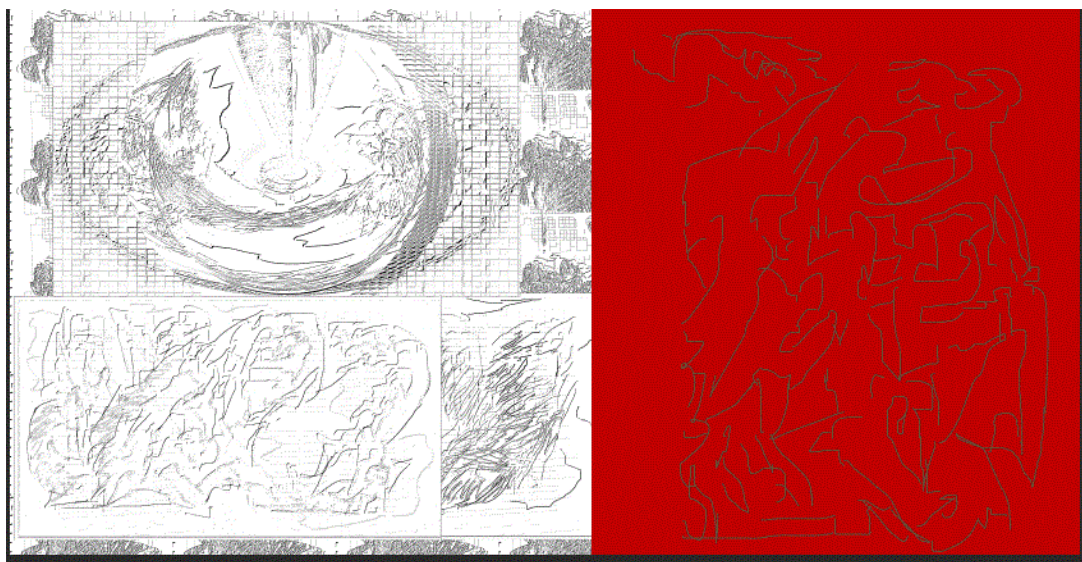


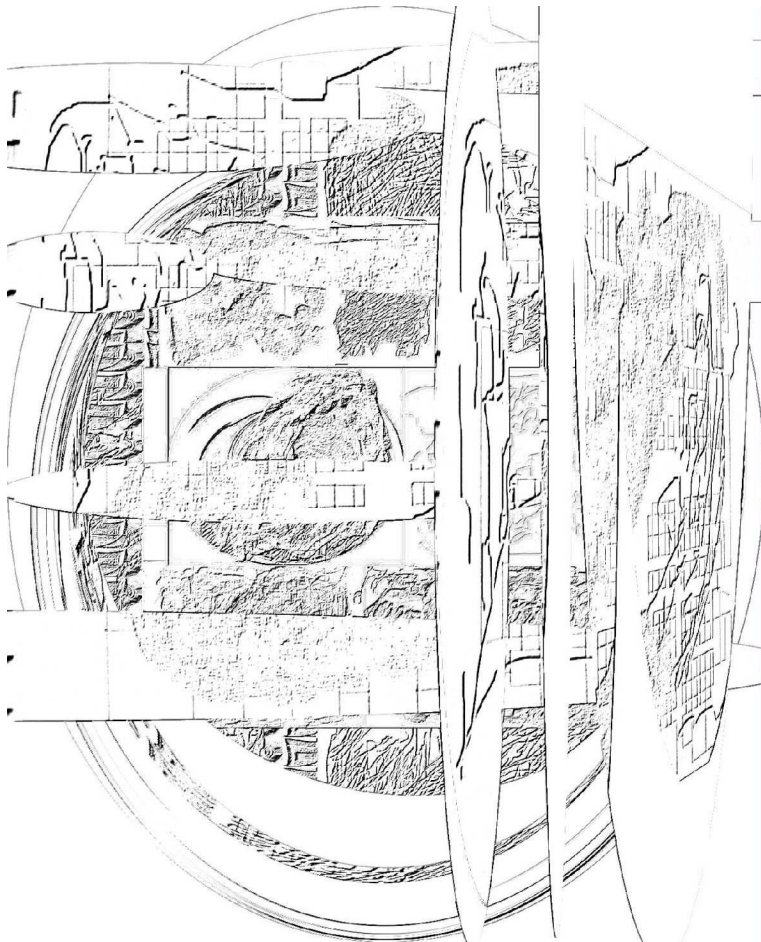




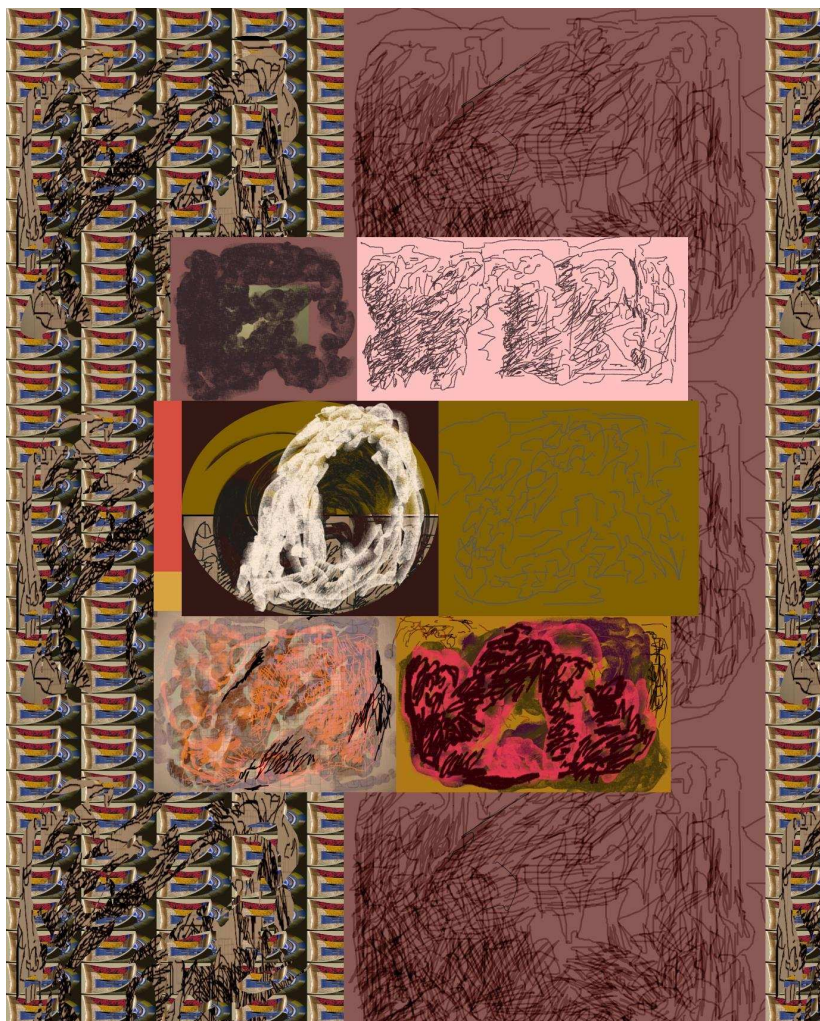






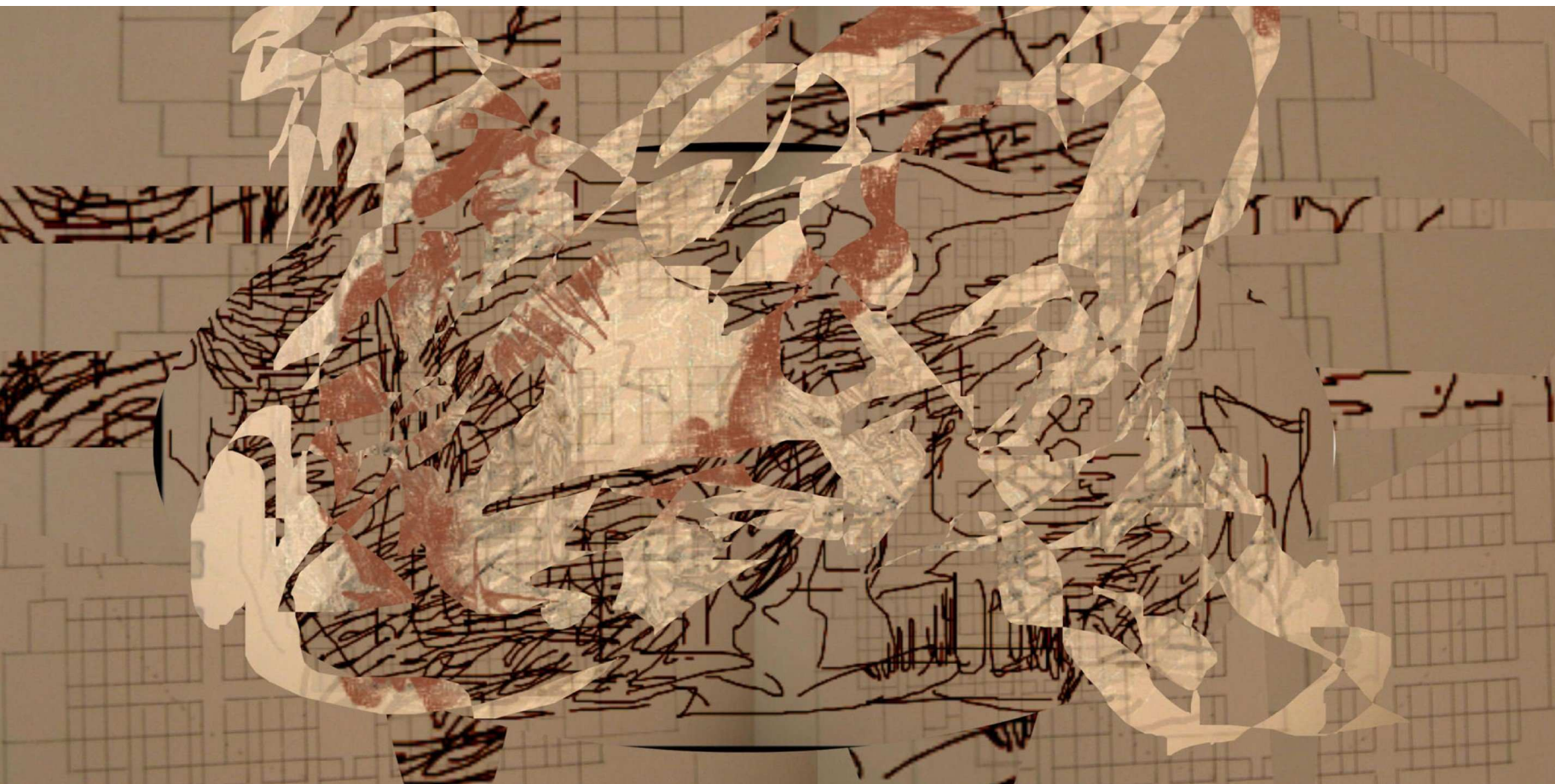




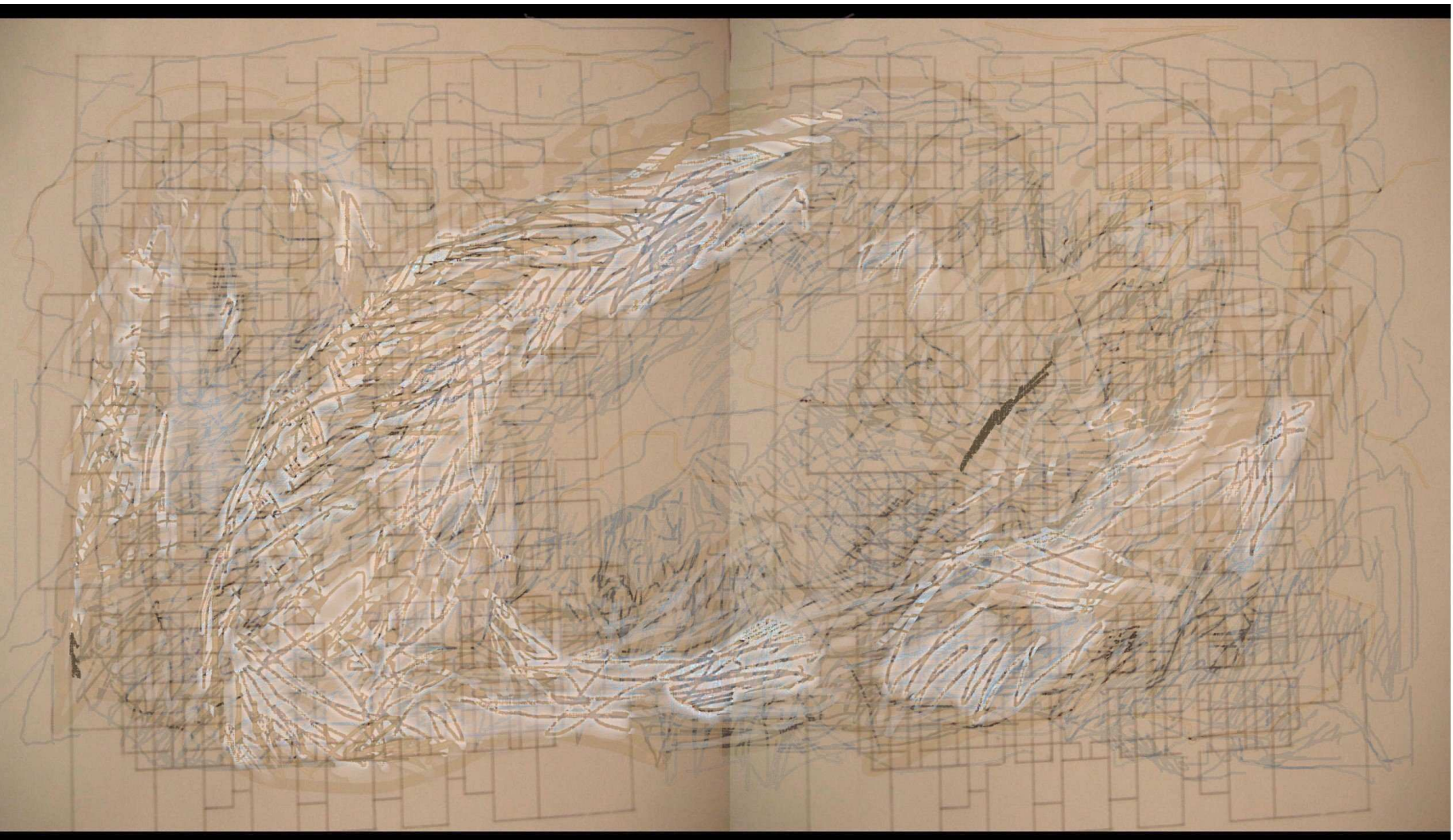


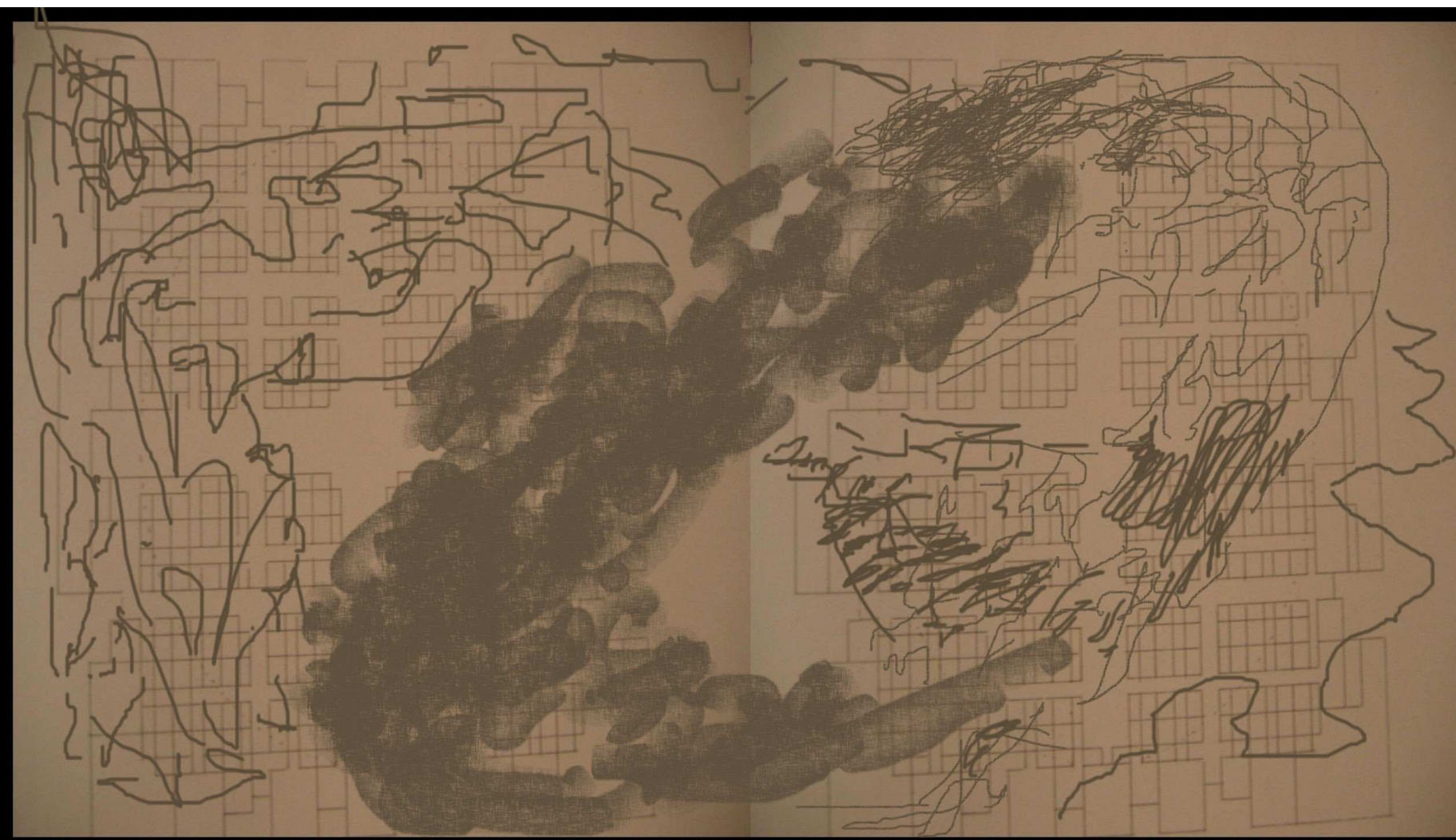




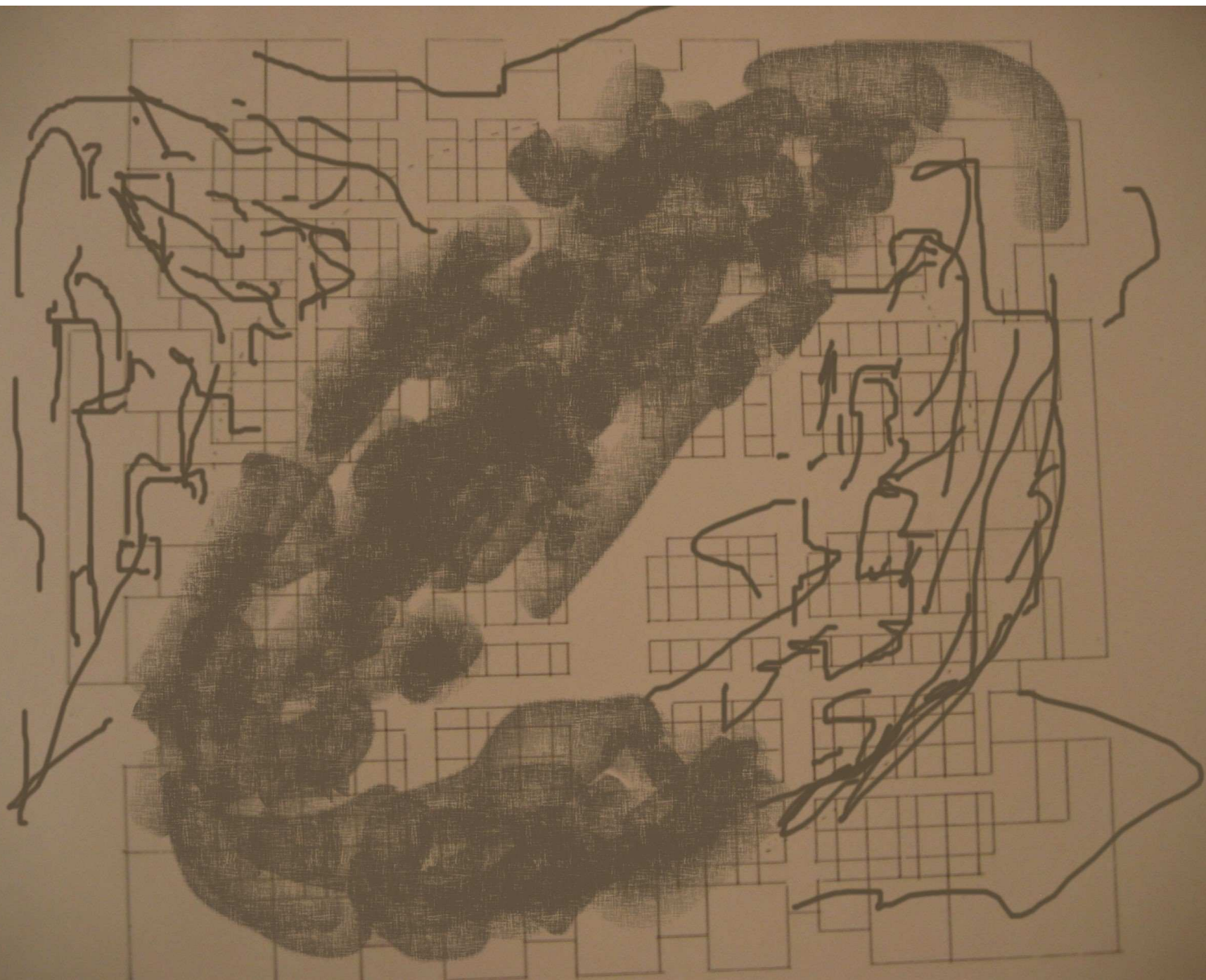




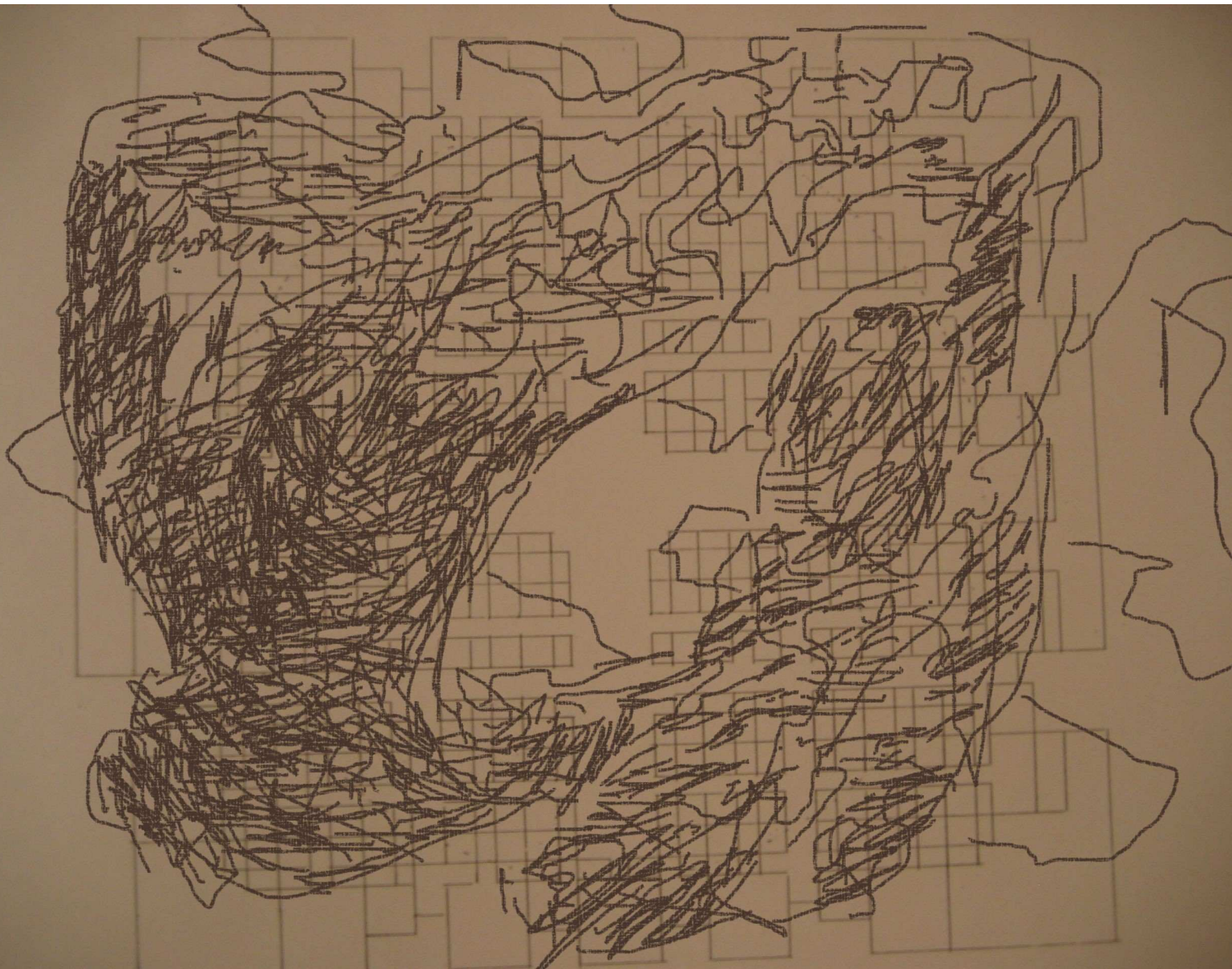




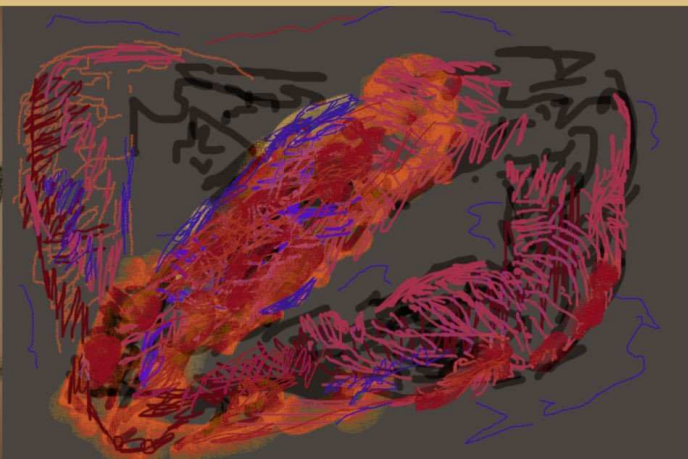
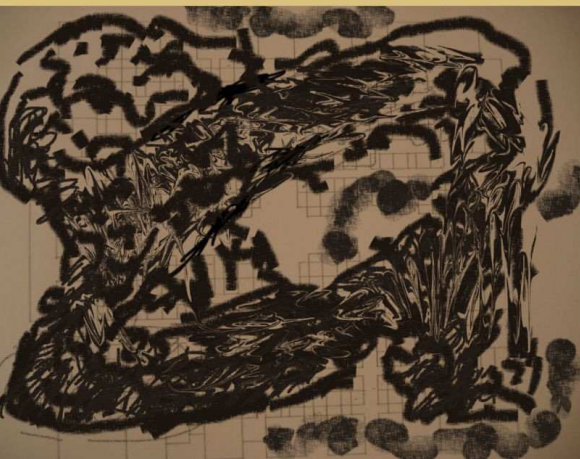




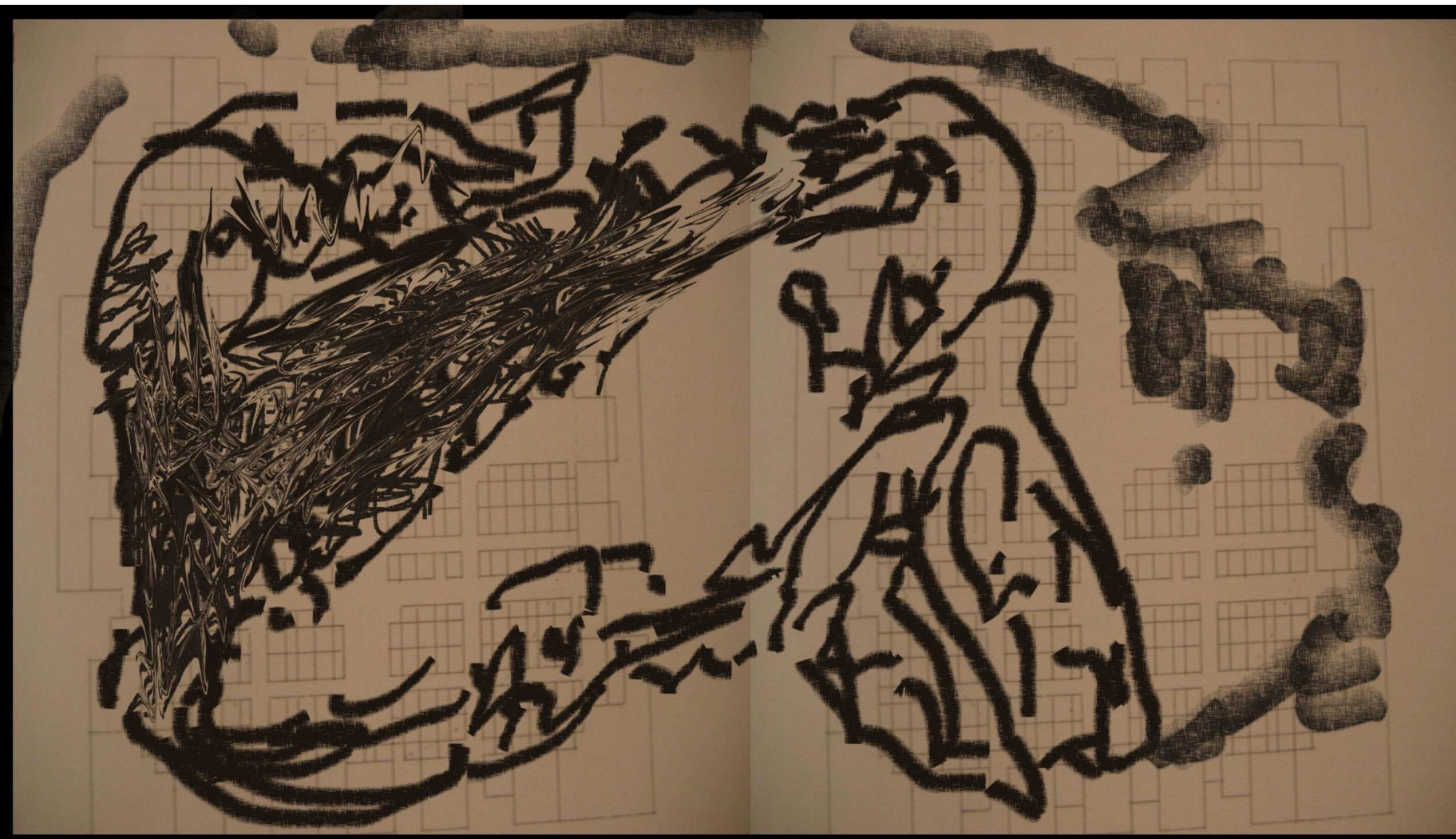




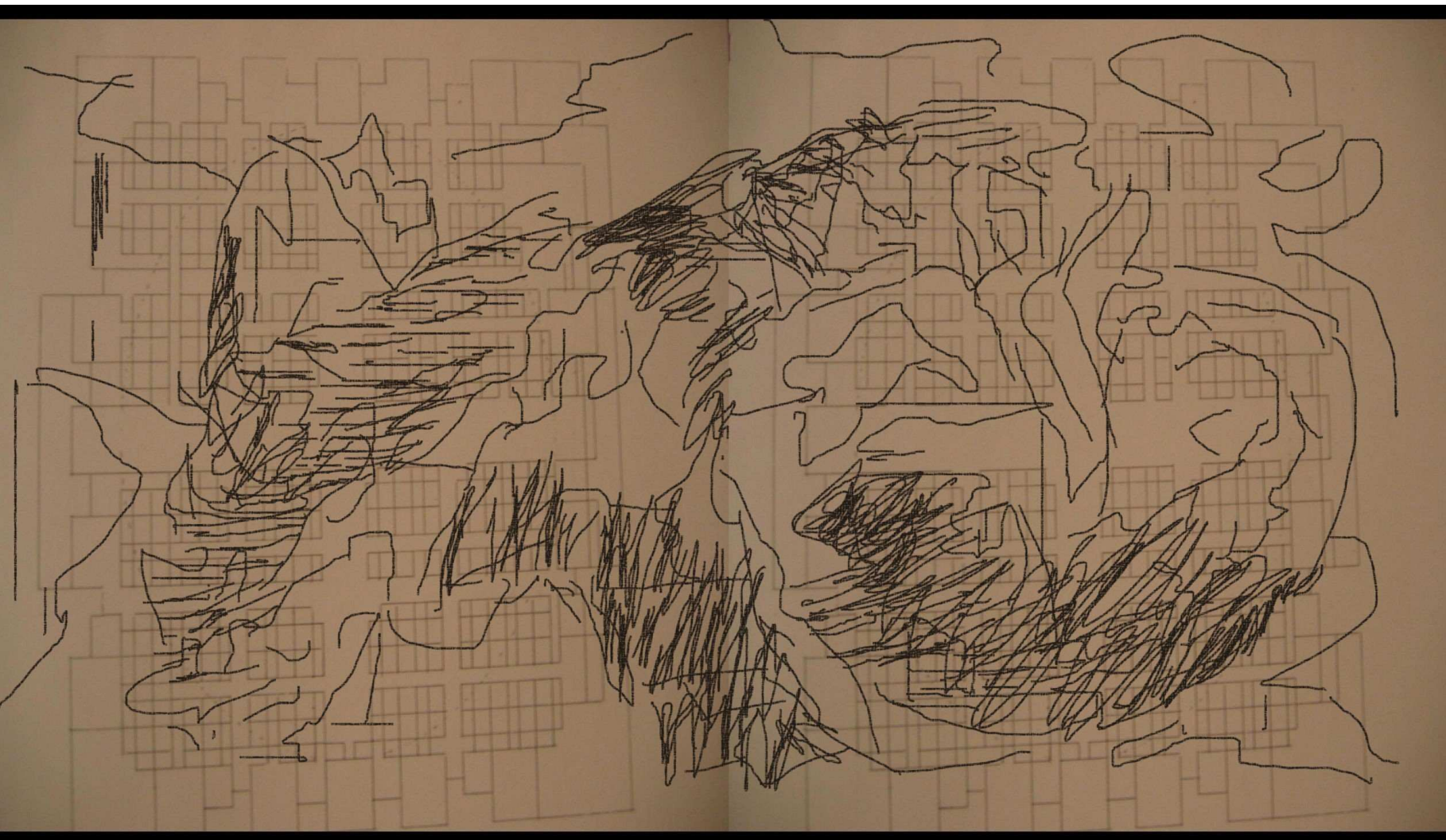


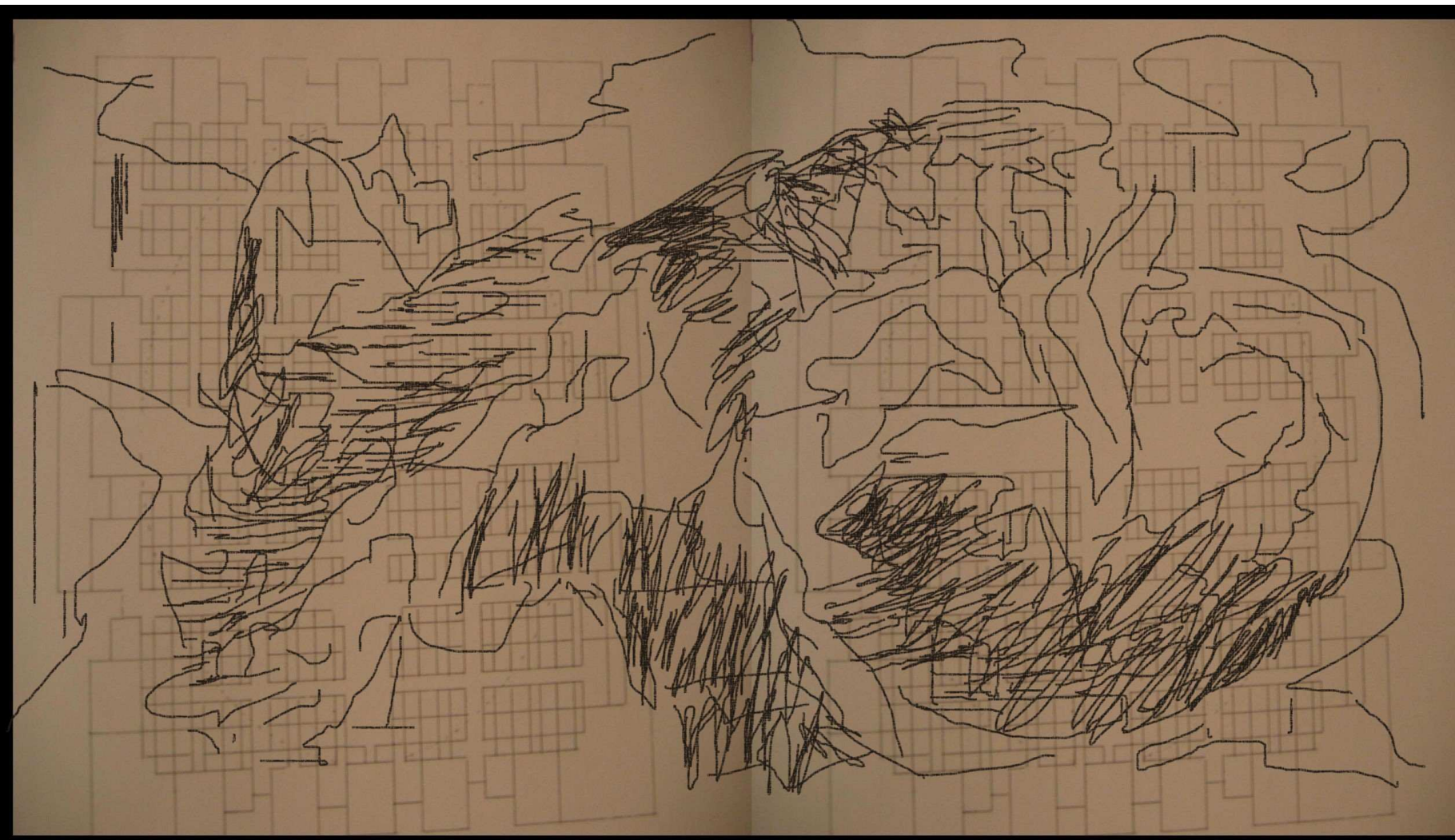




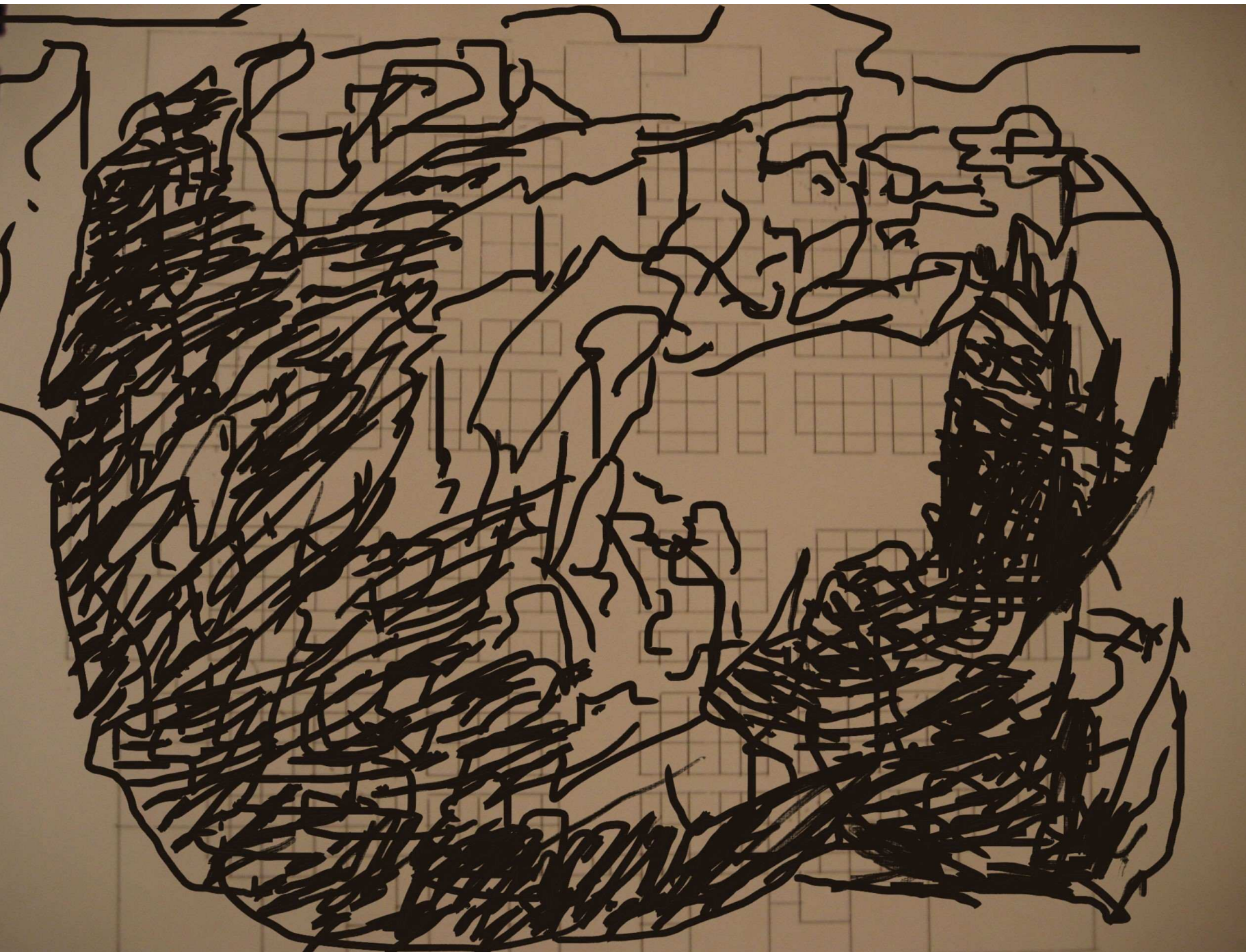




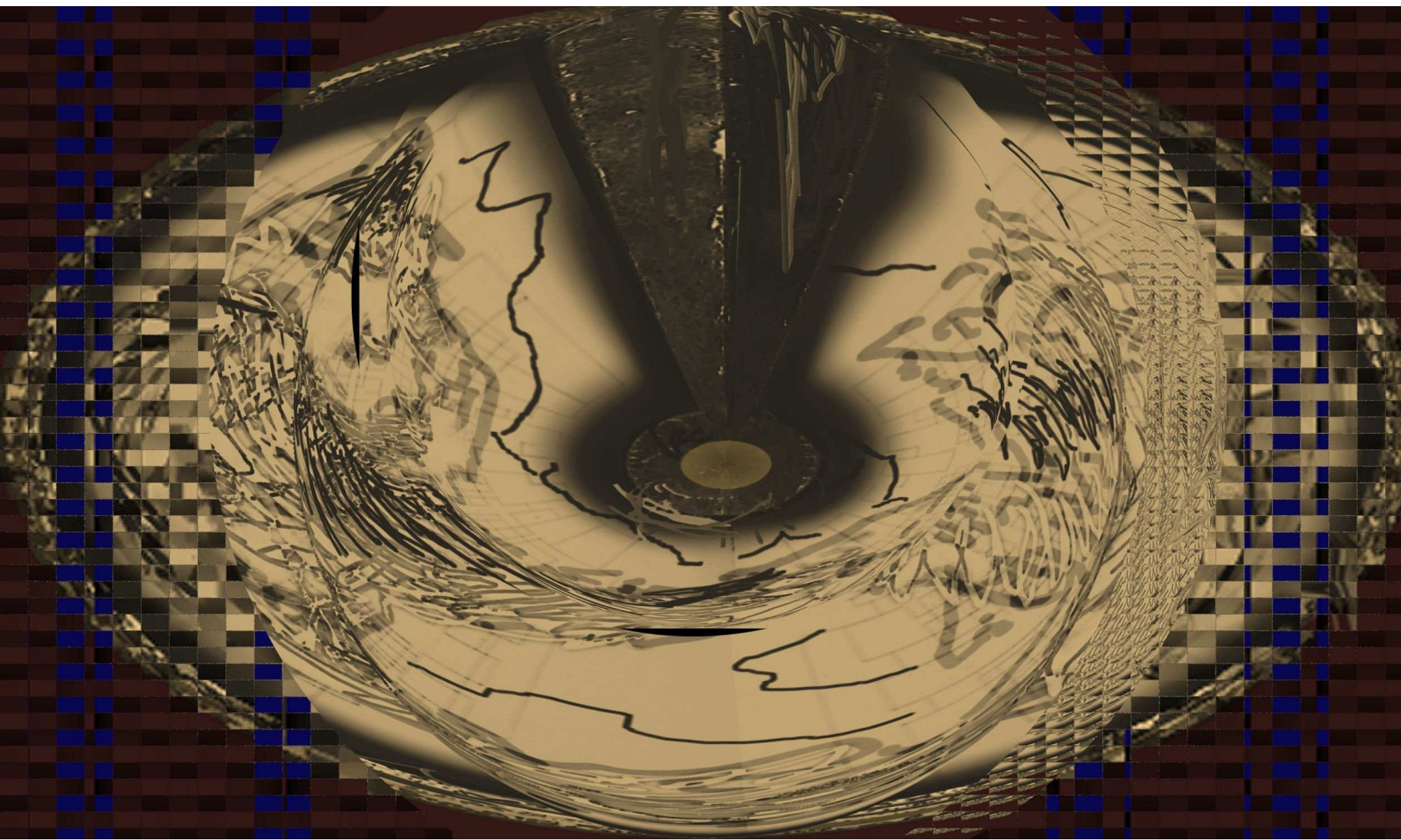




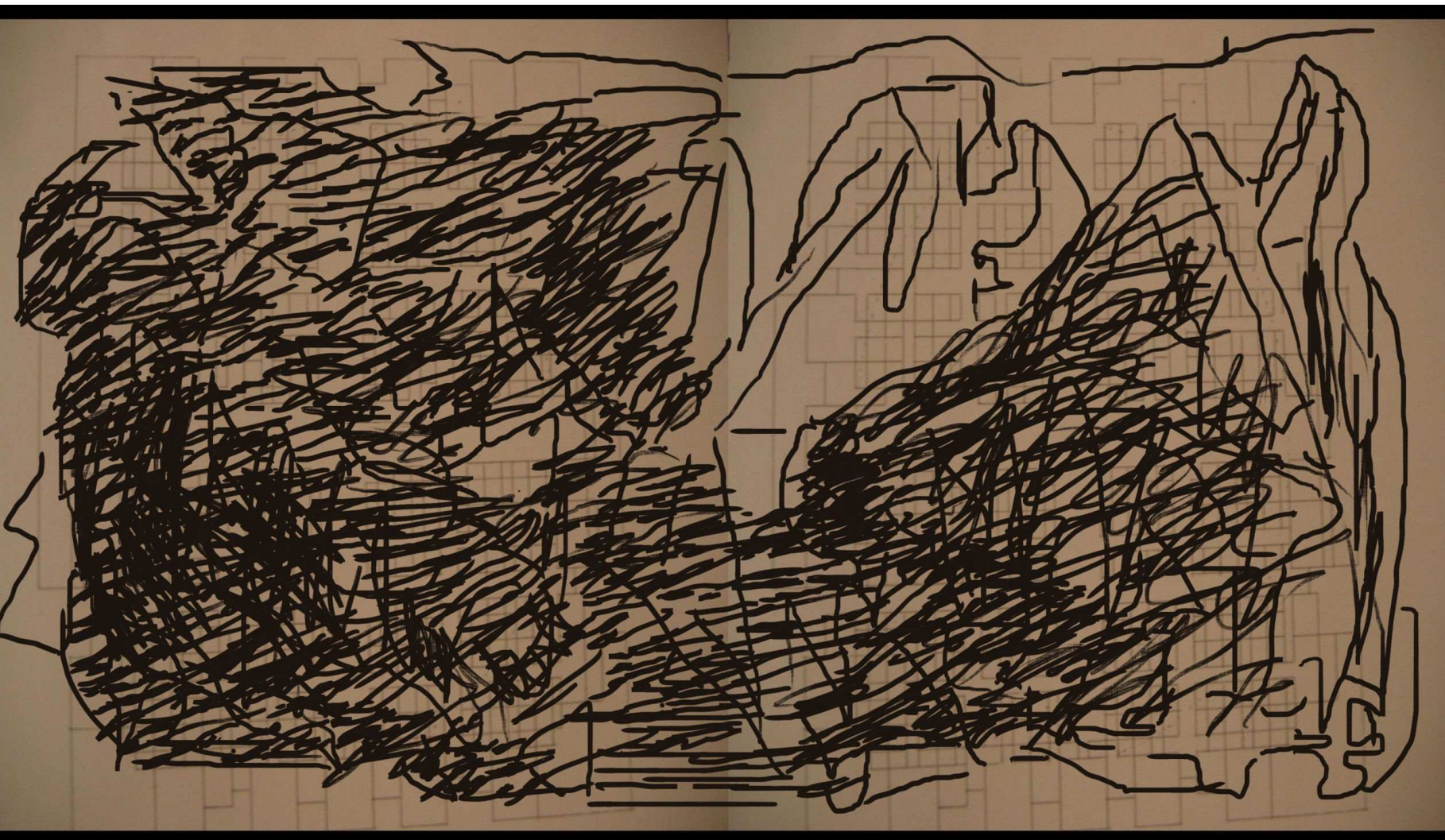




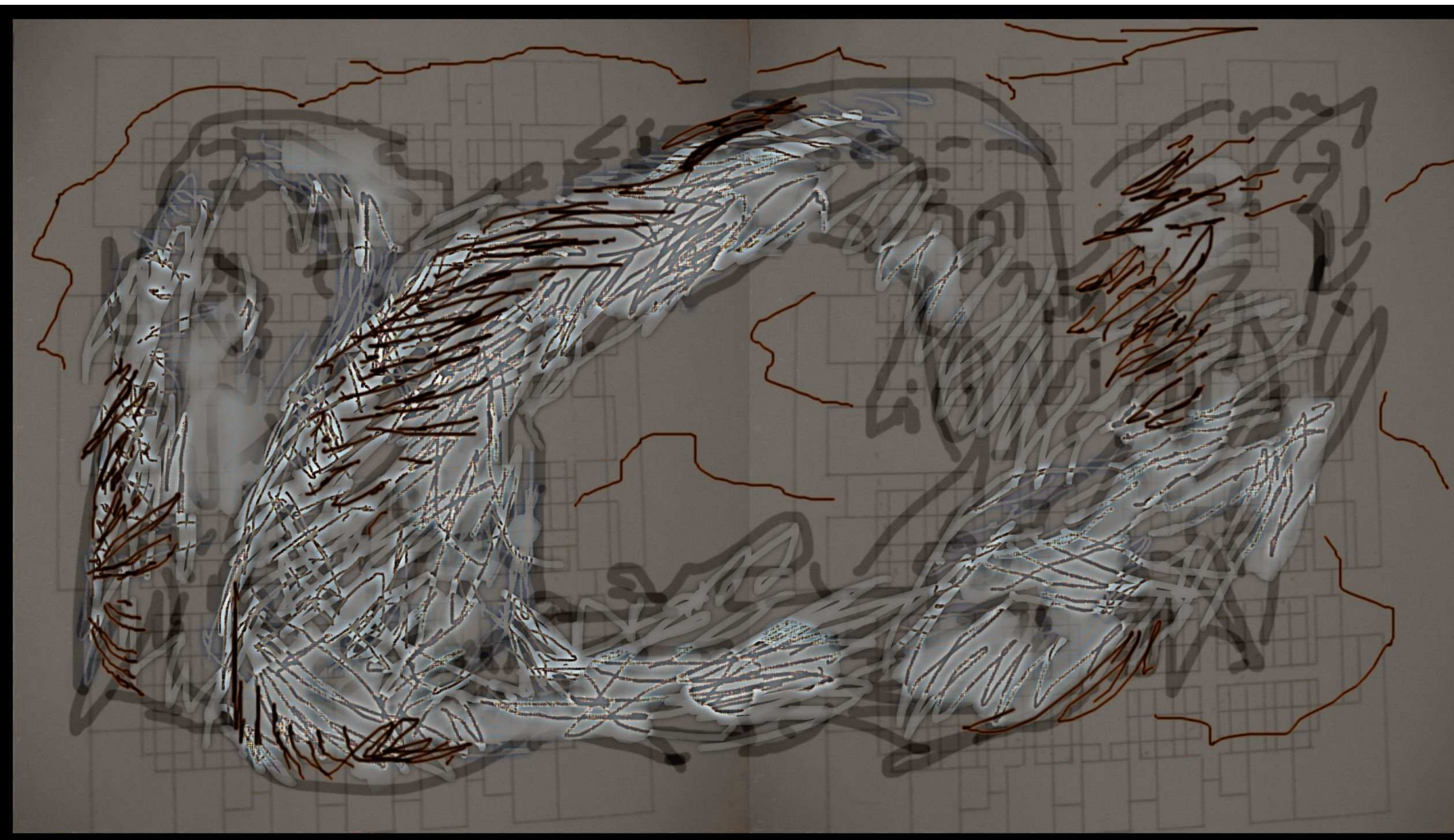




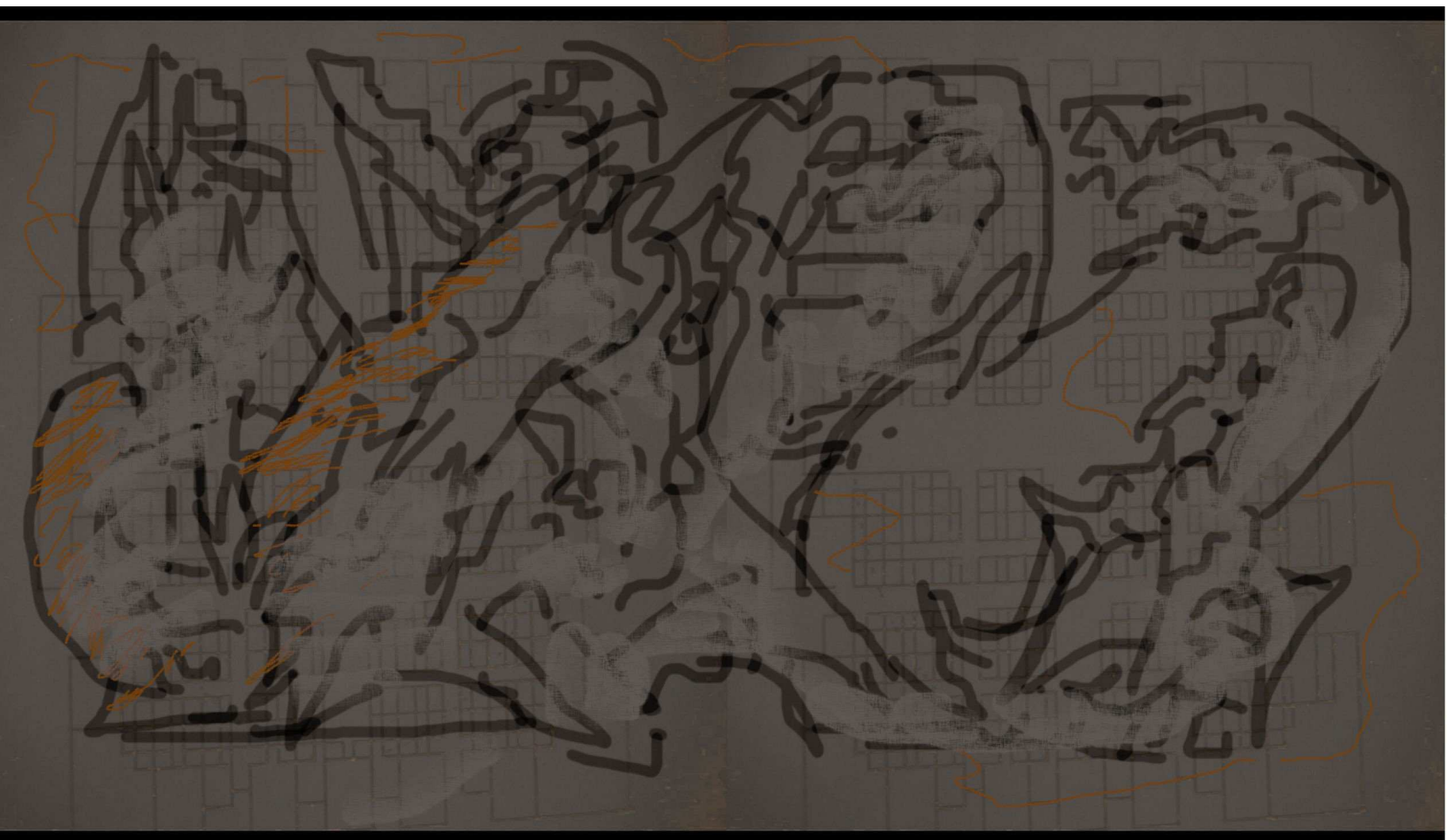


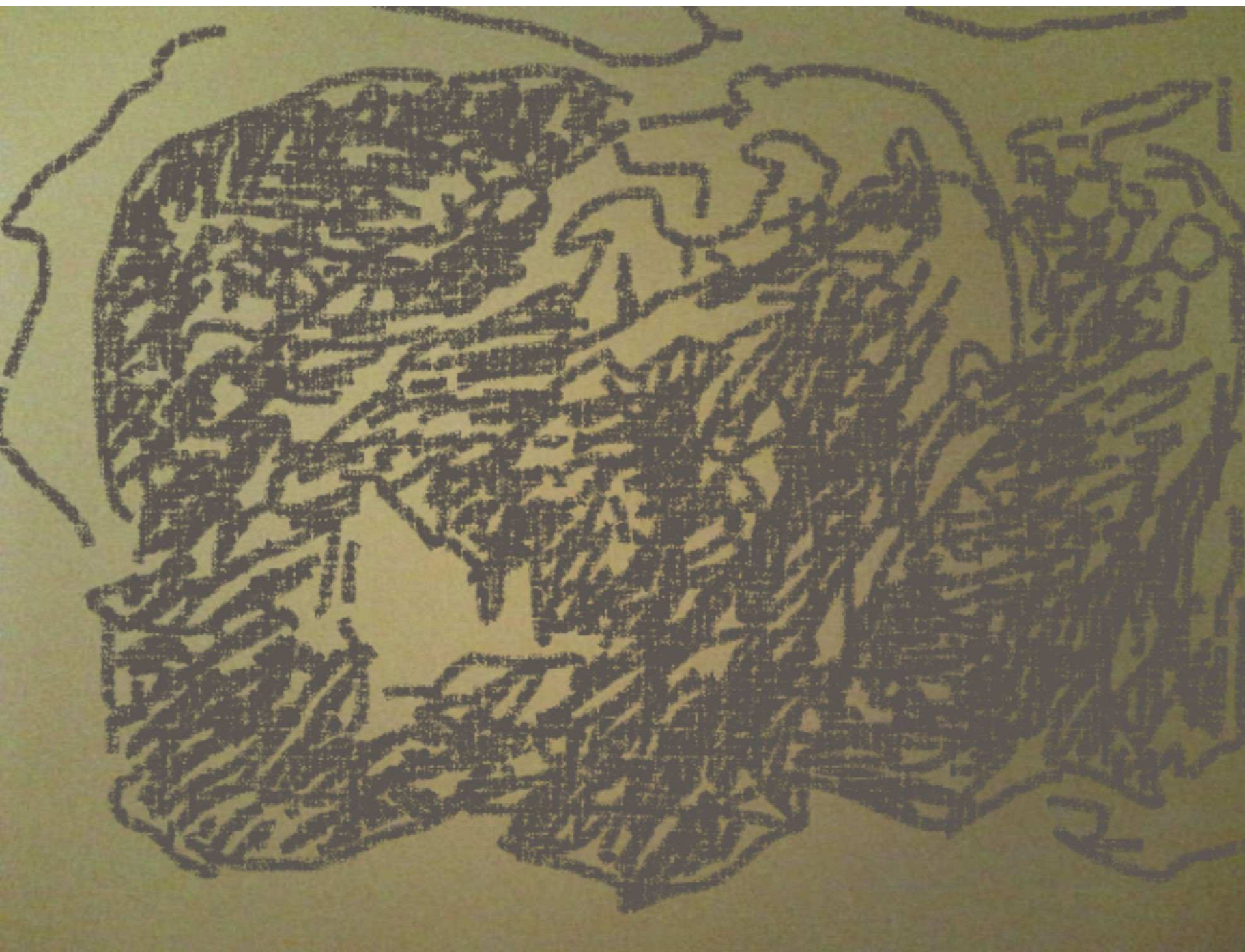




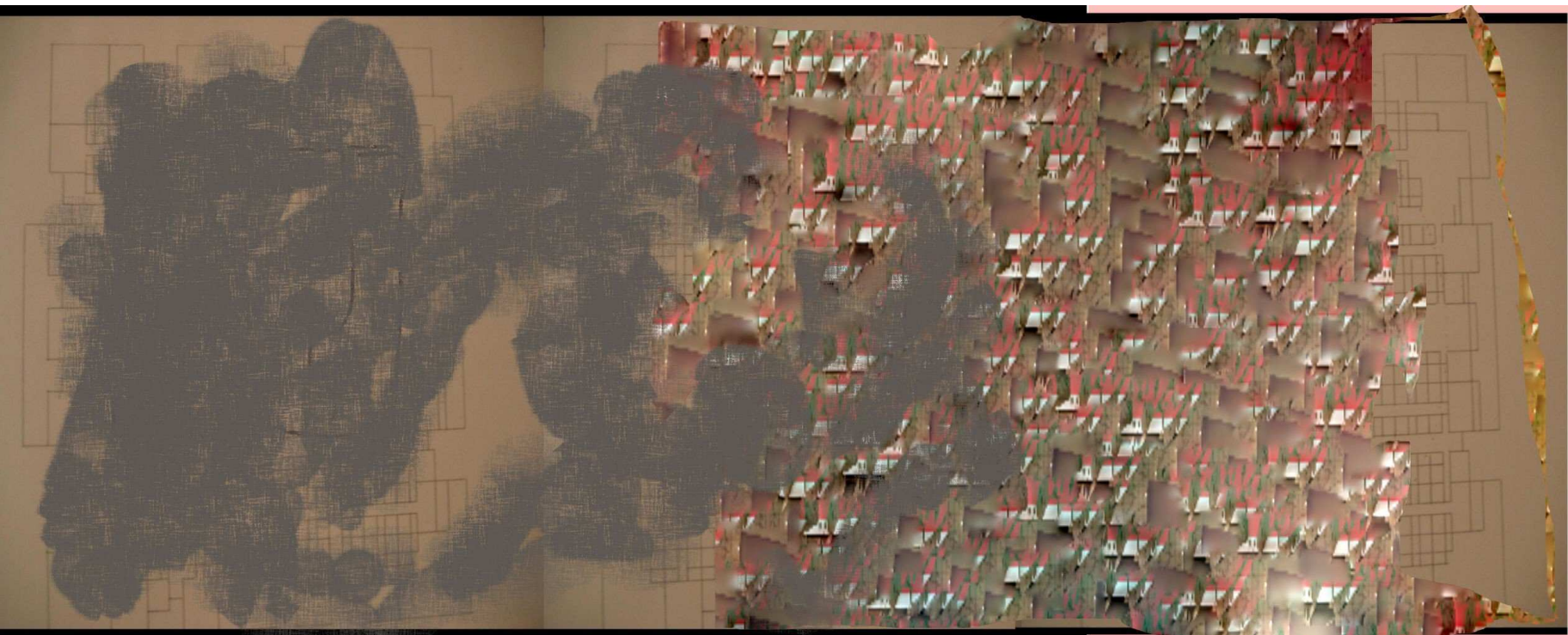








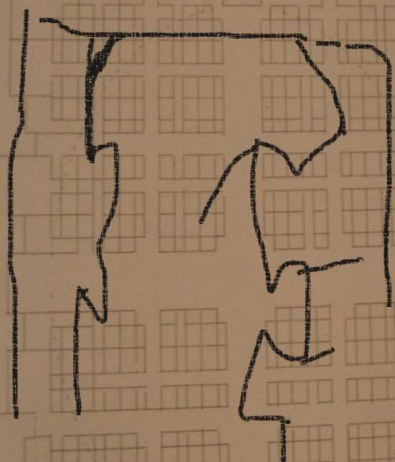








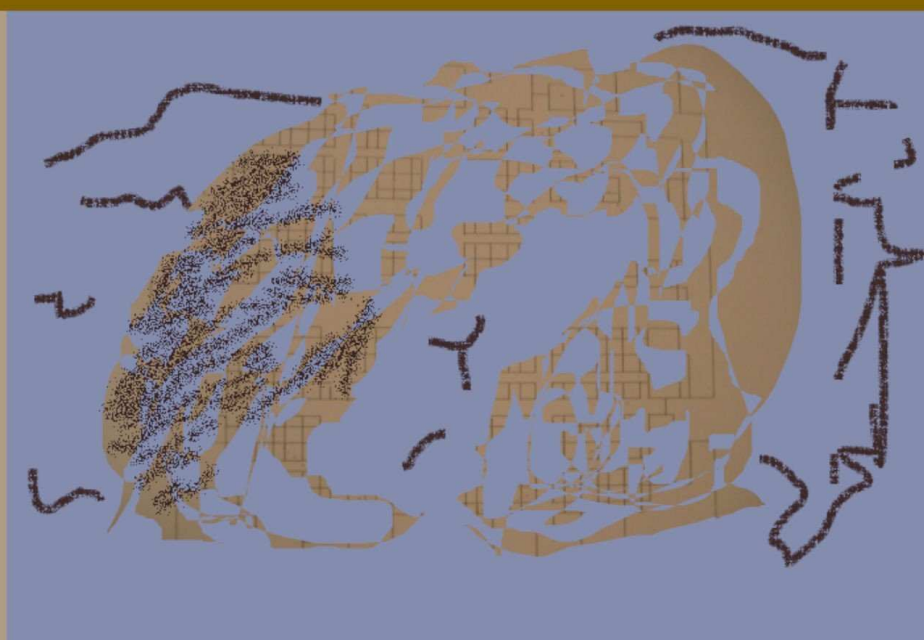
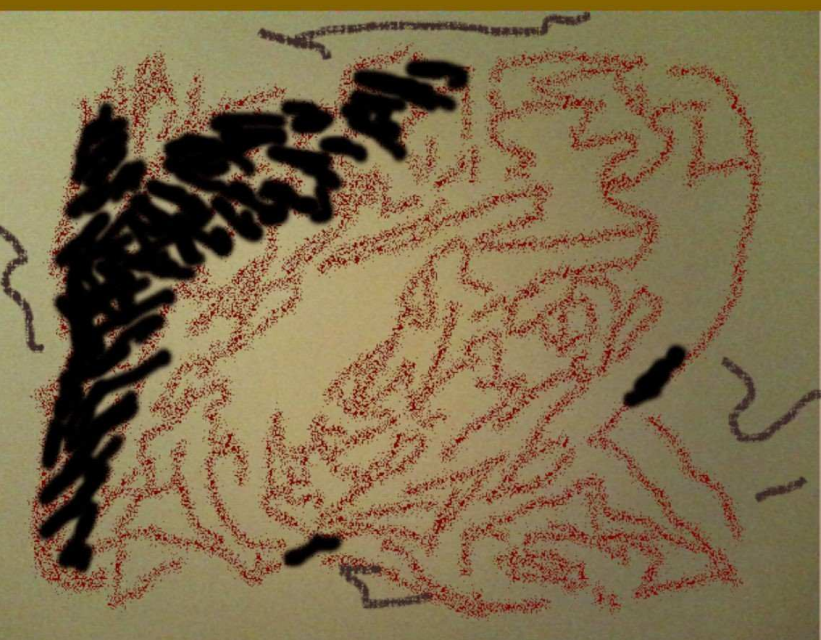


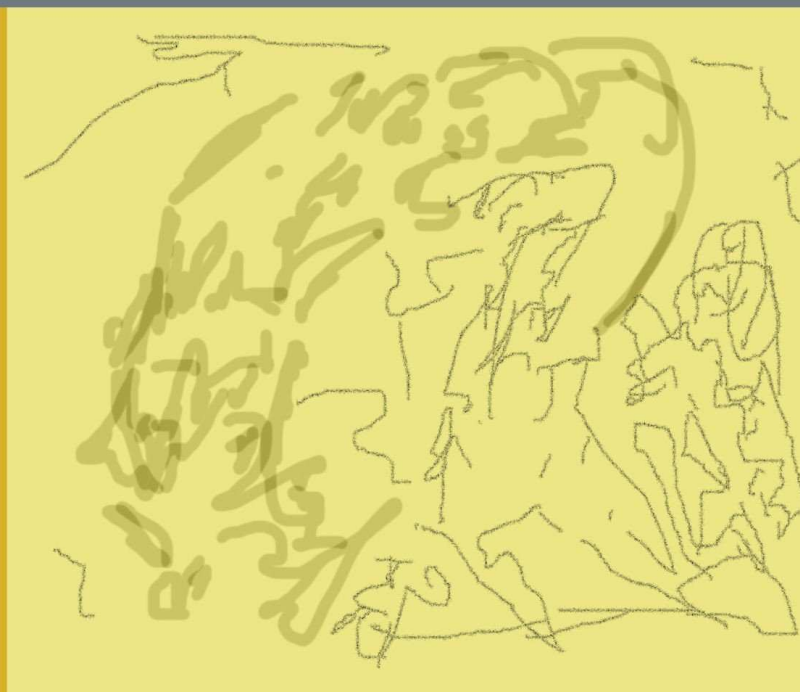
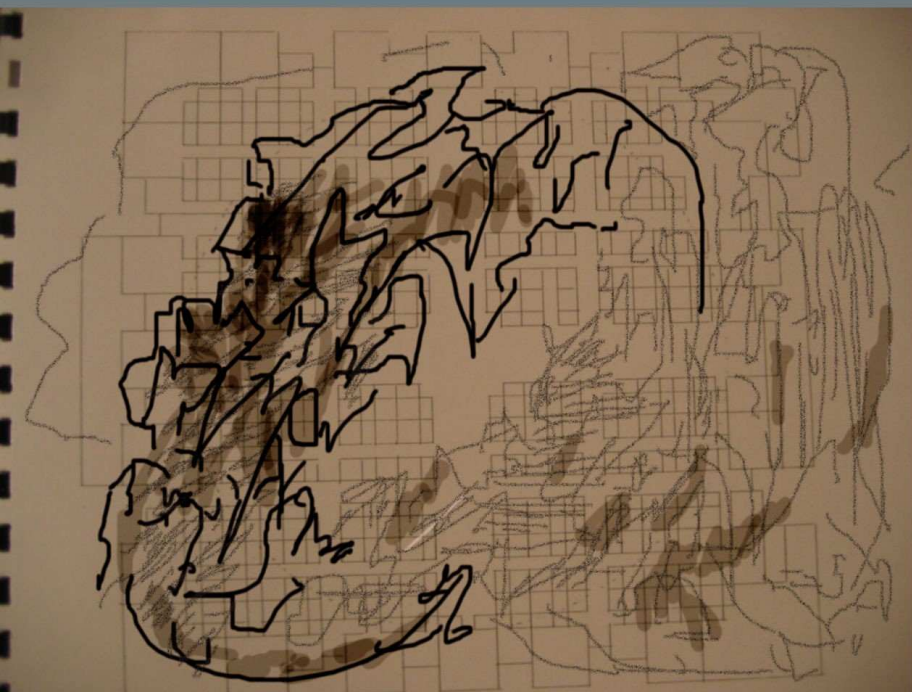


Big Box Store 1

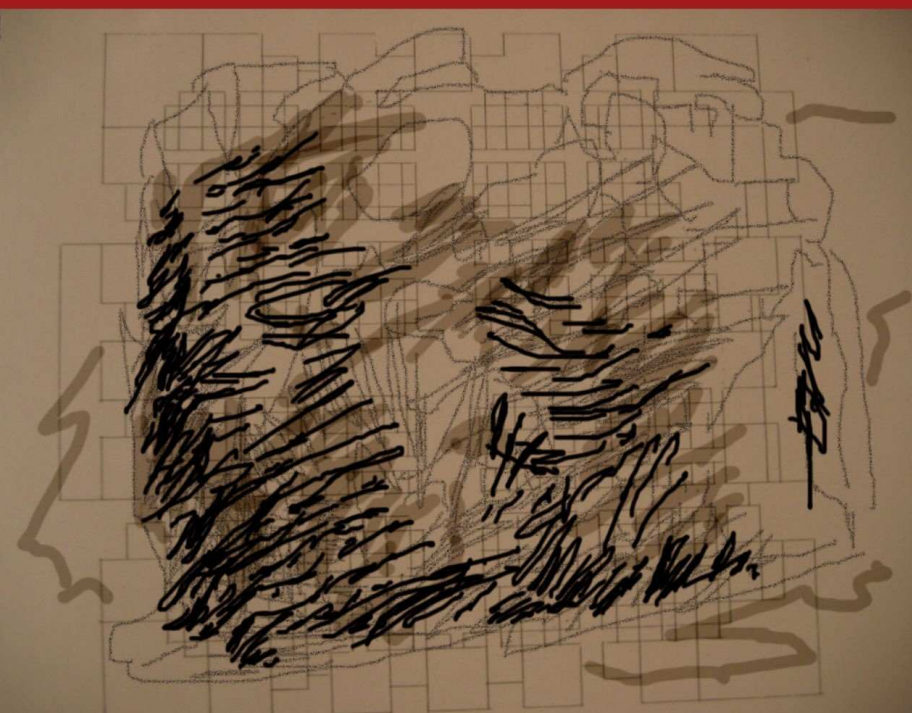




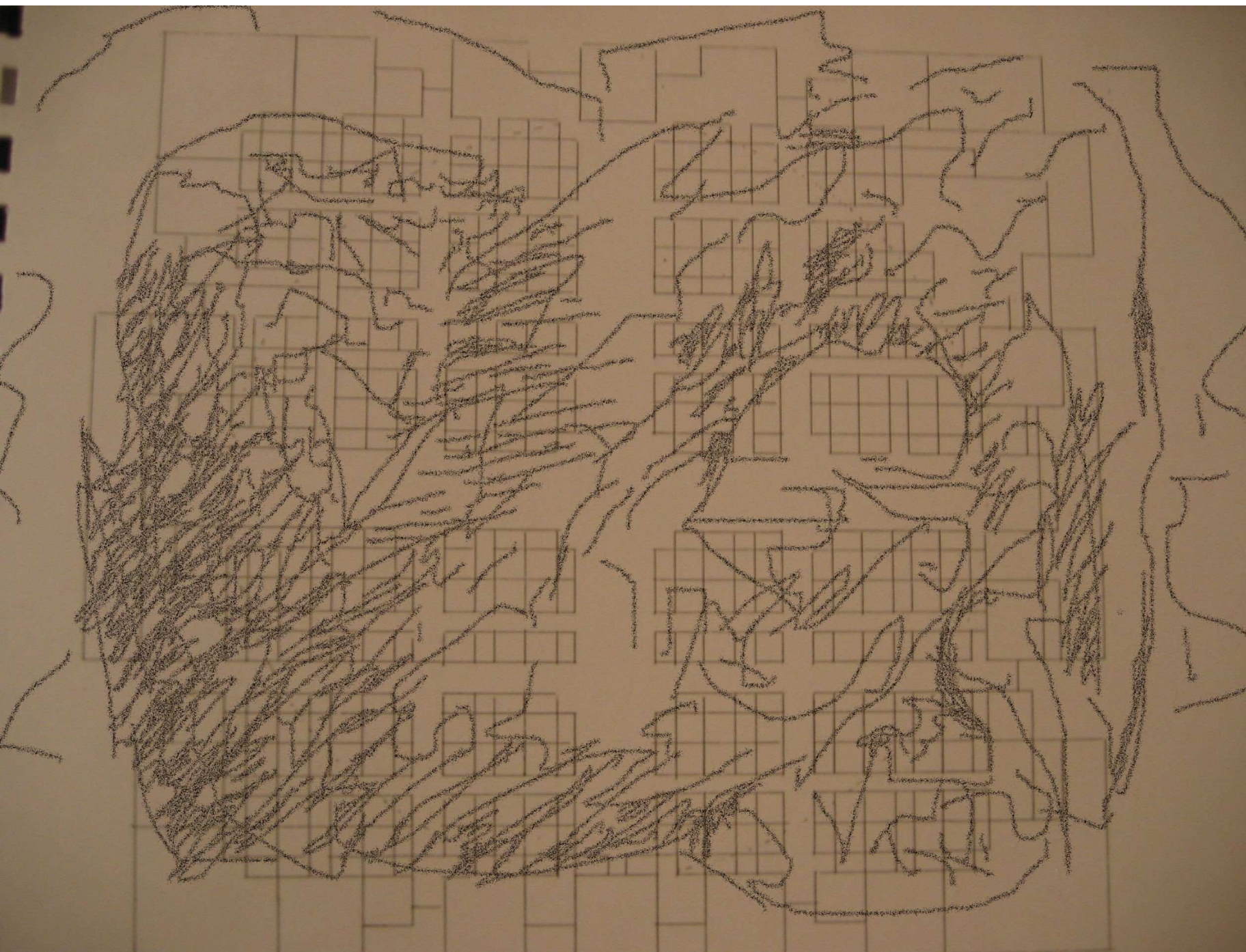




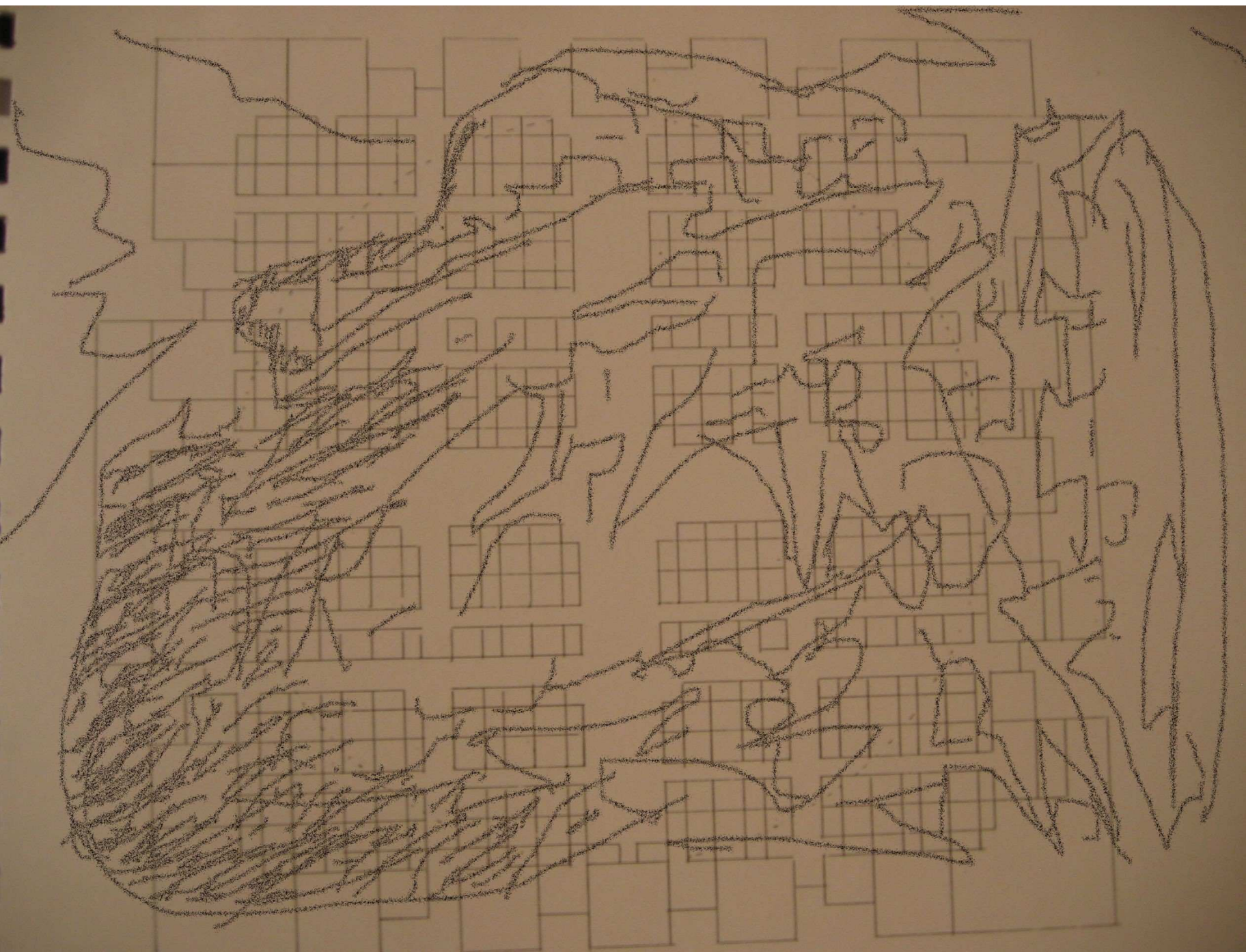




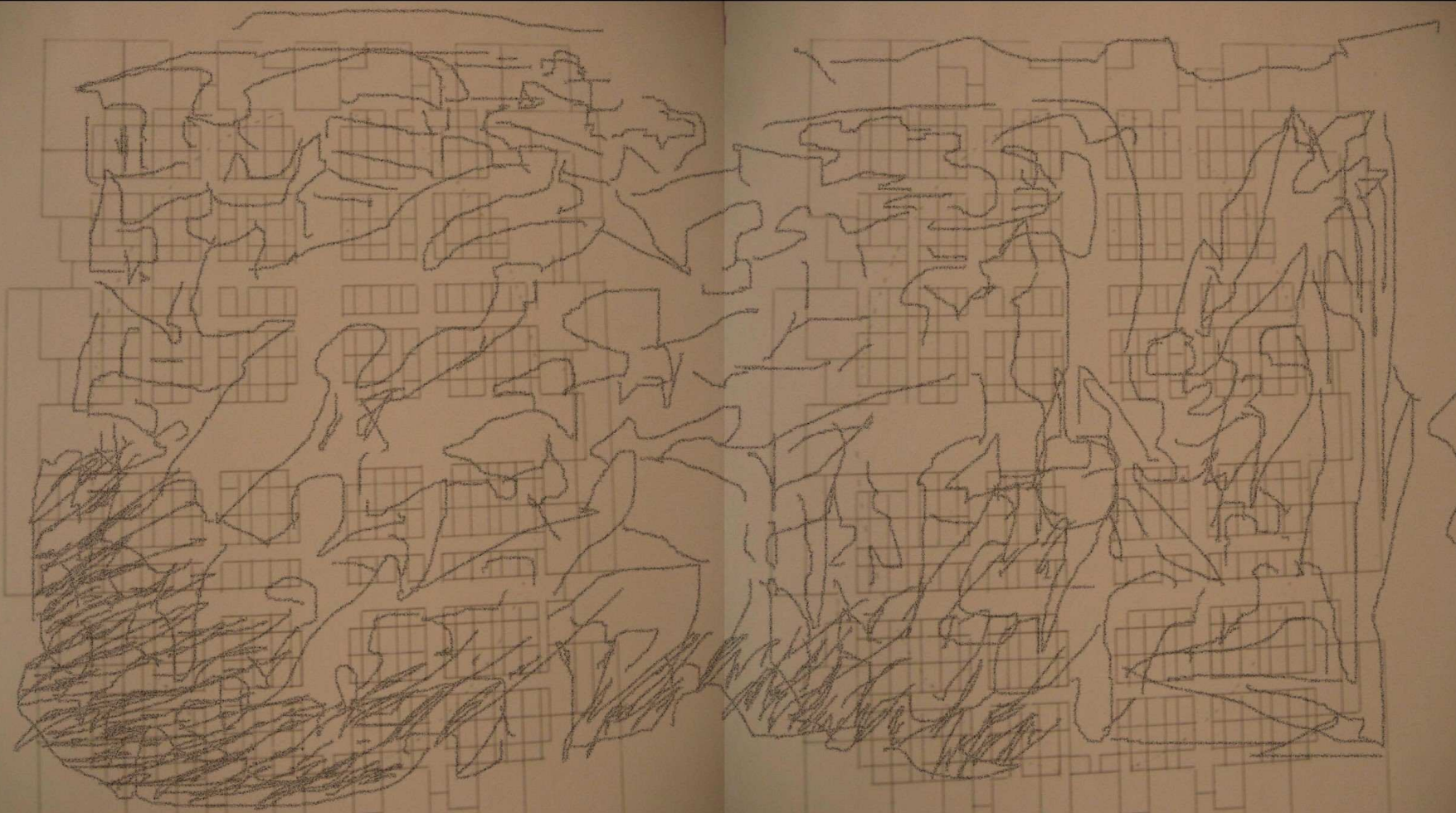




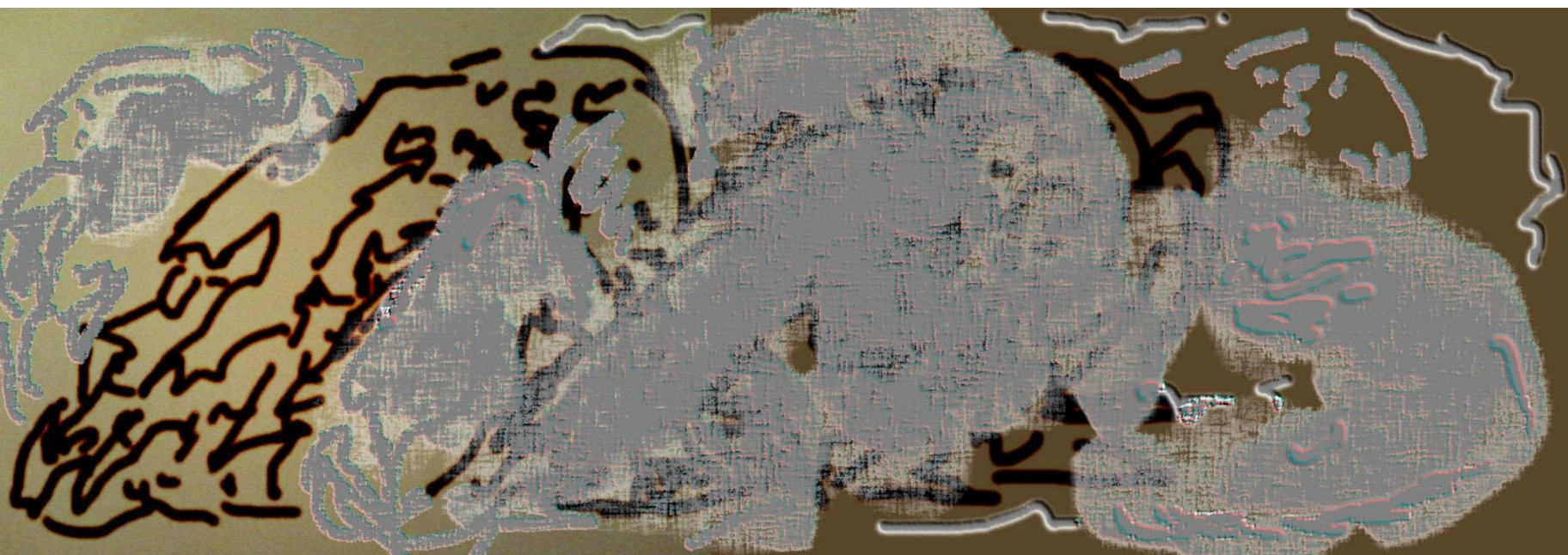


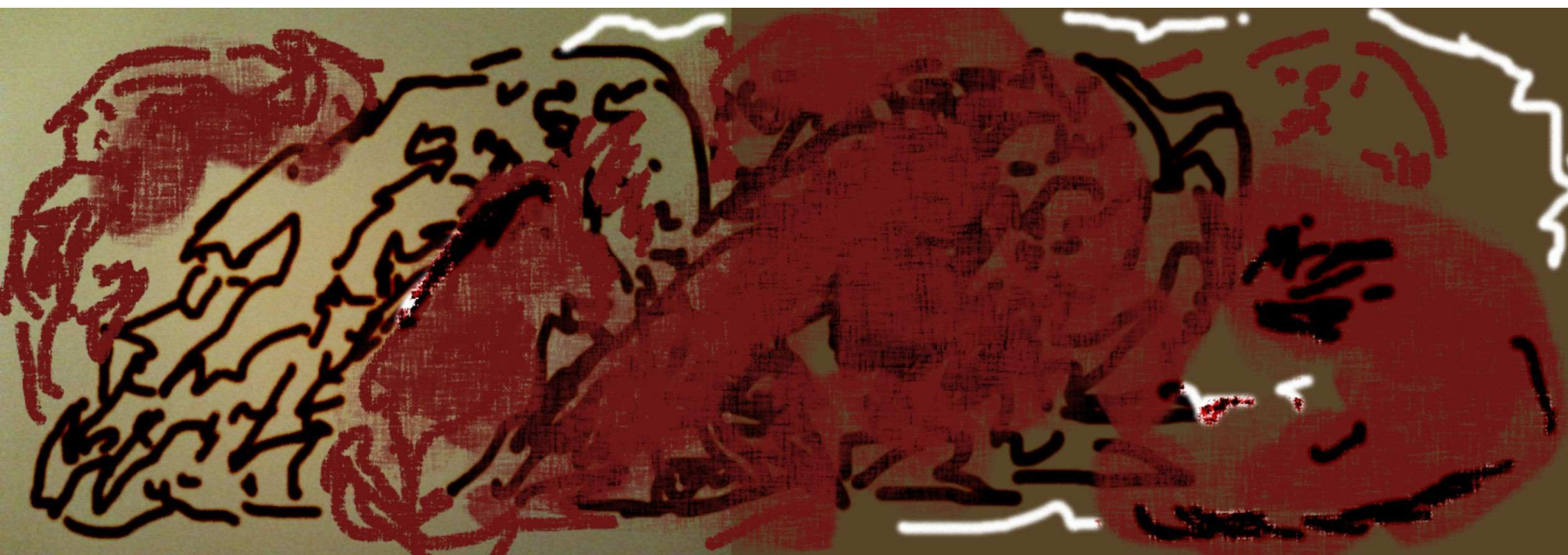




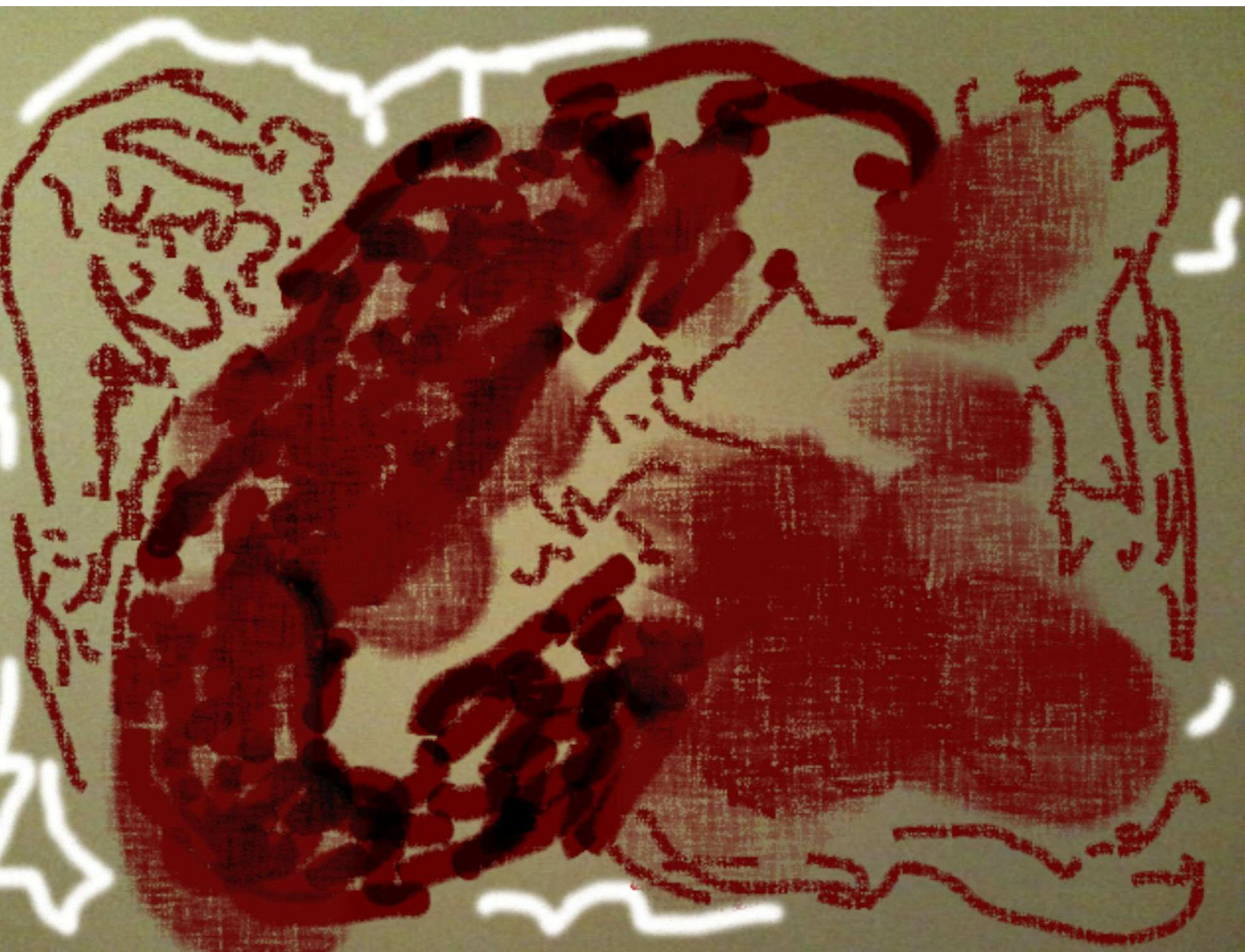








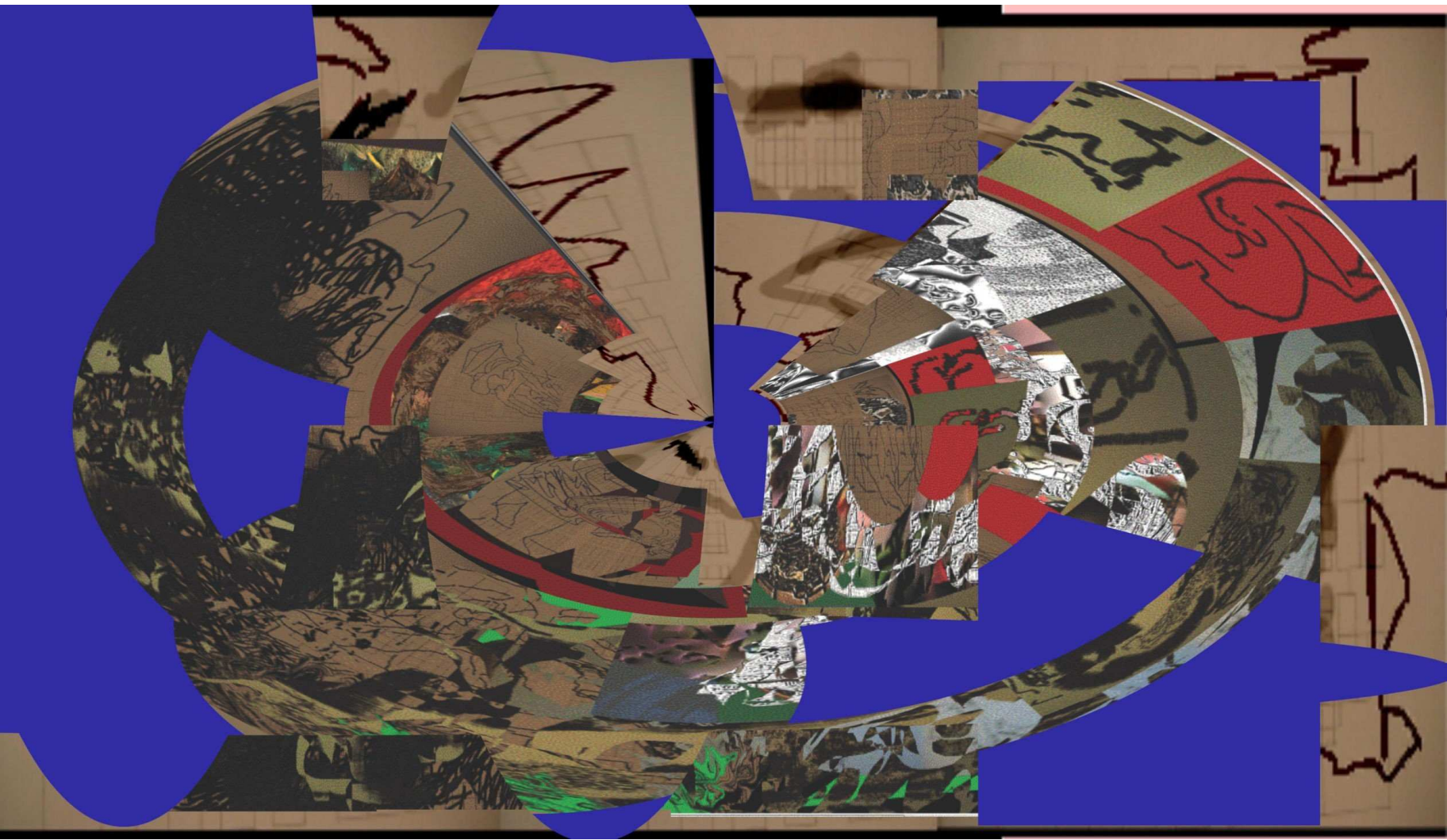


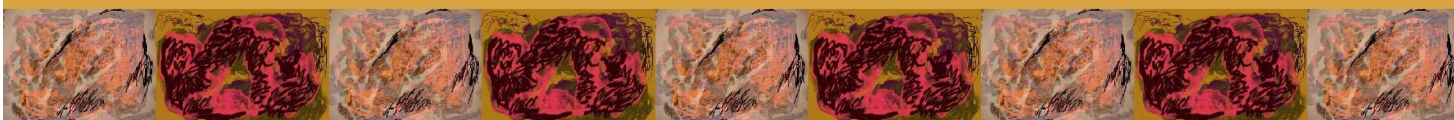
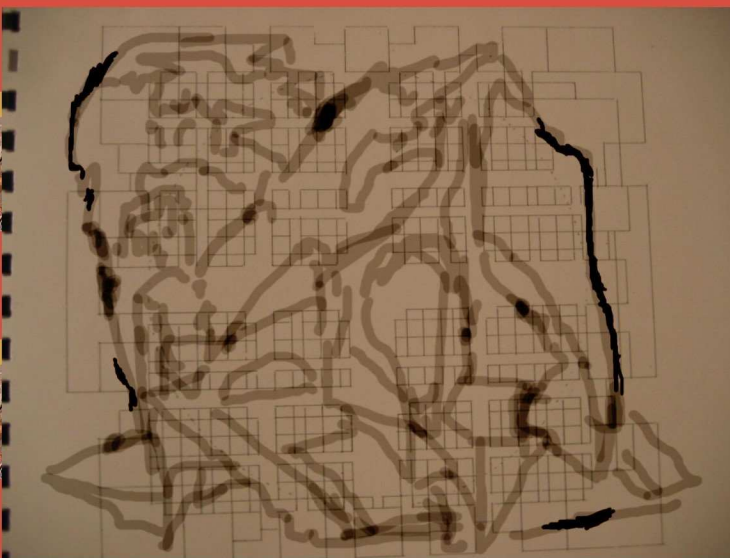




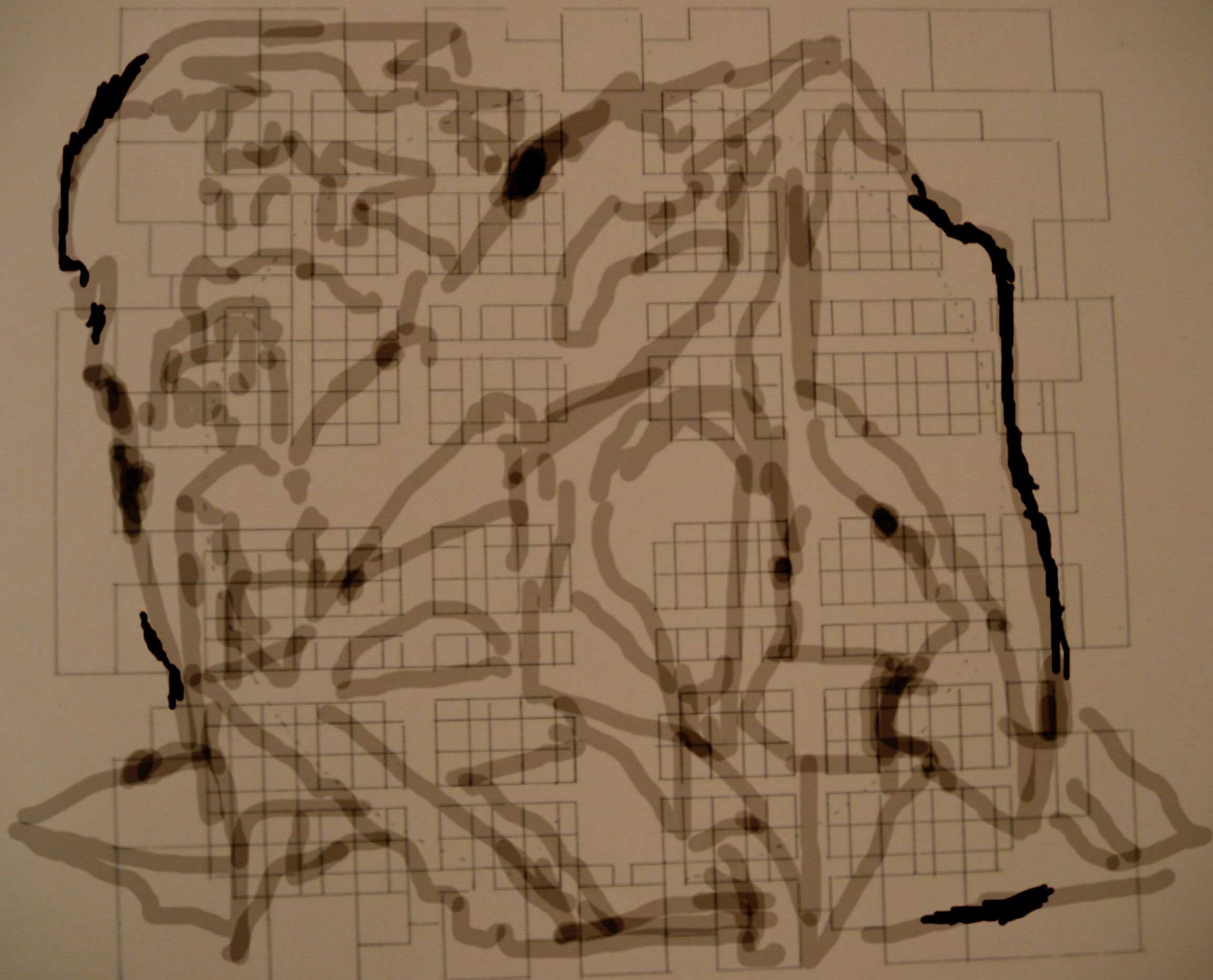








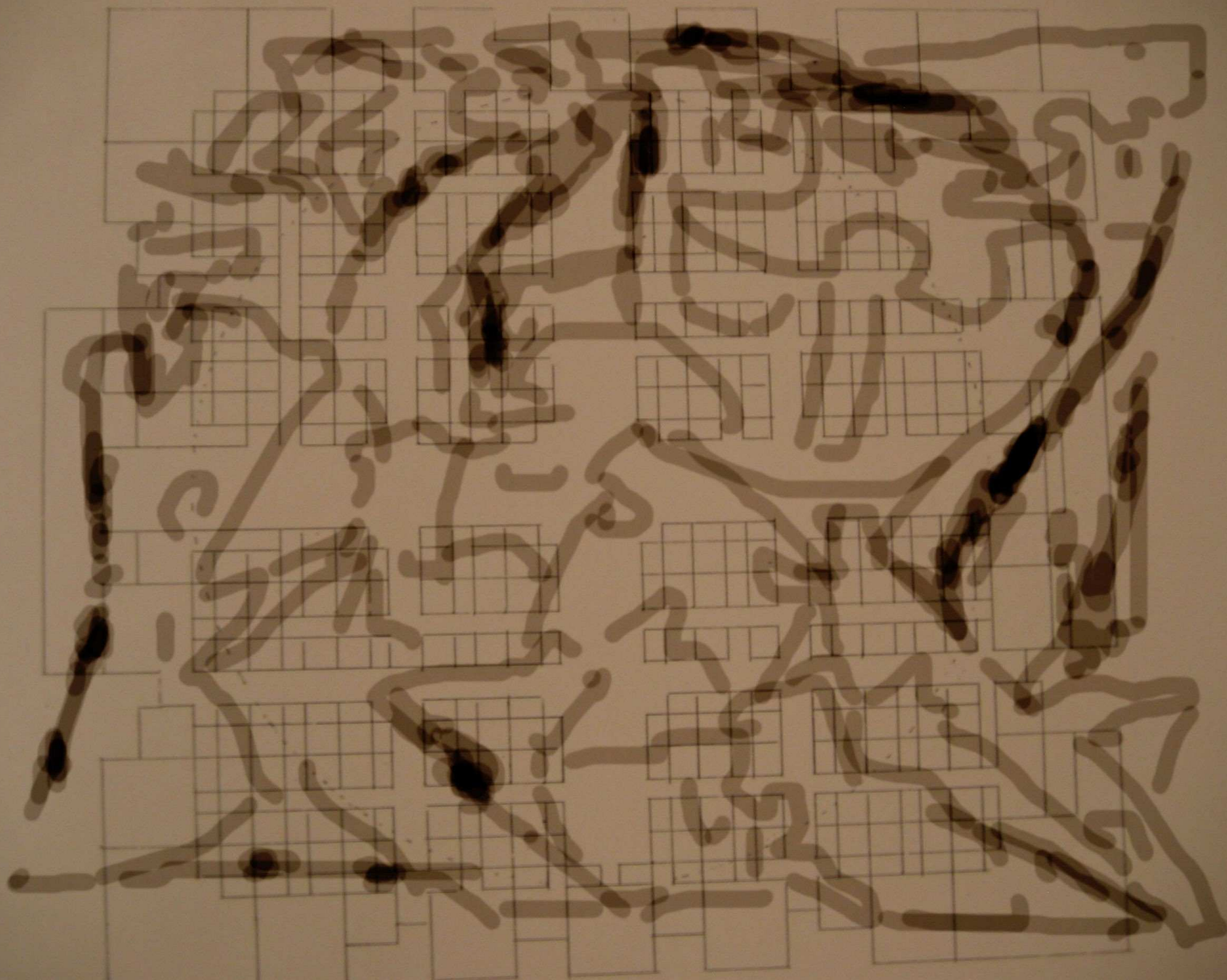


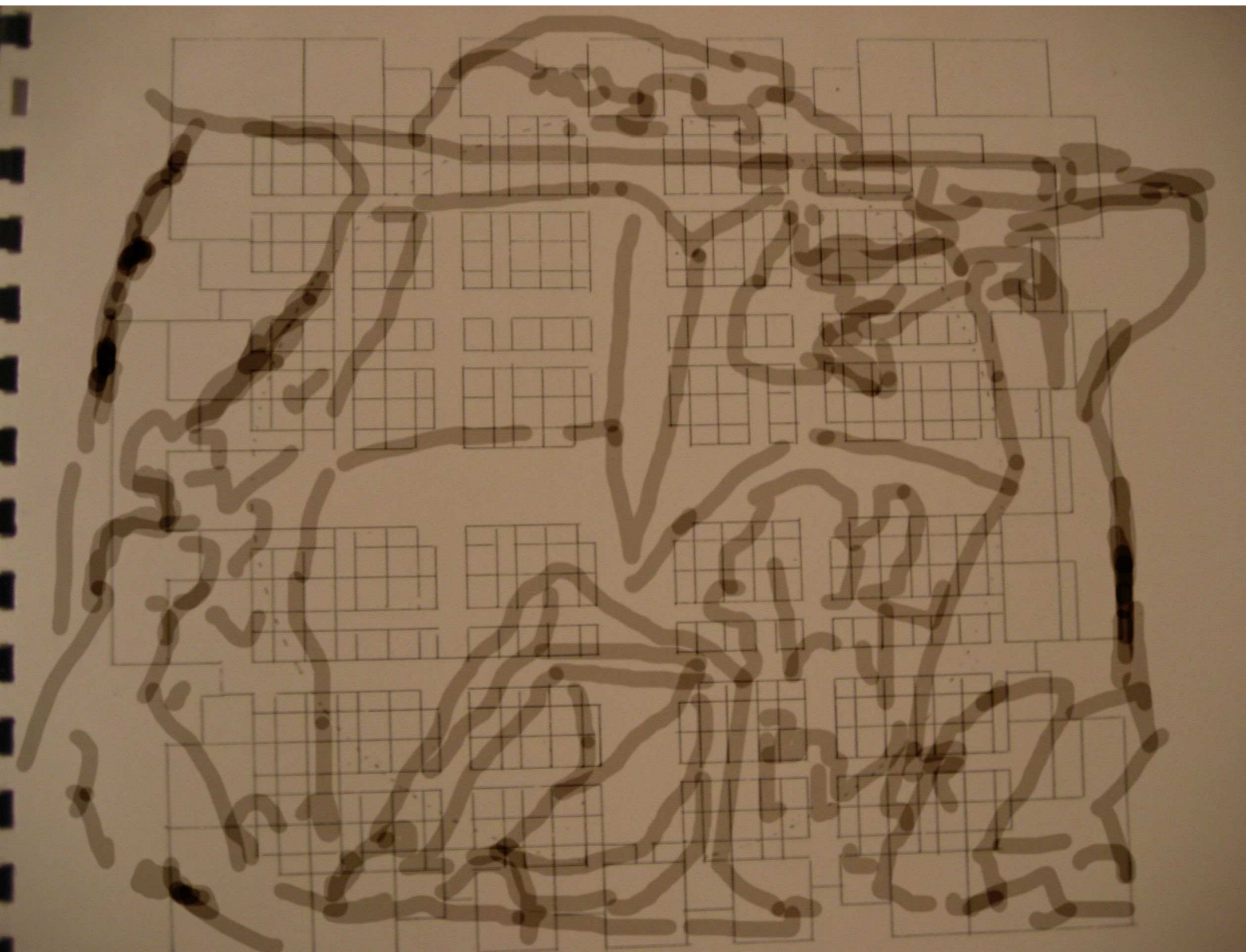




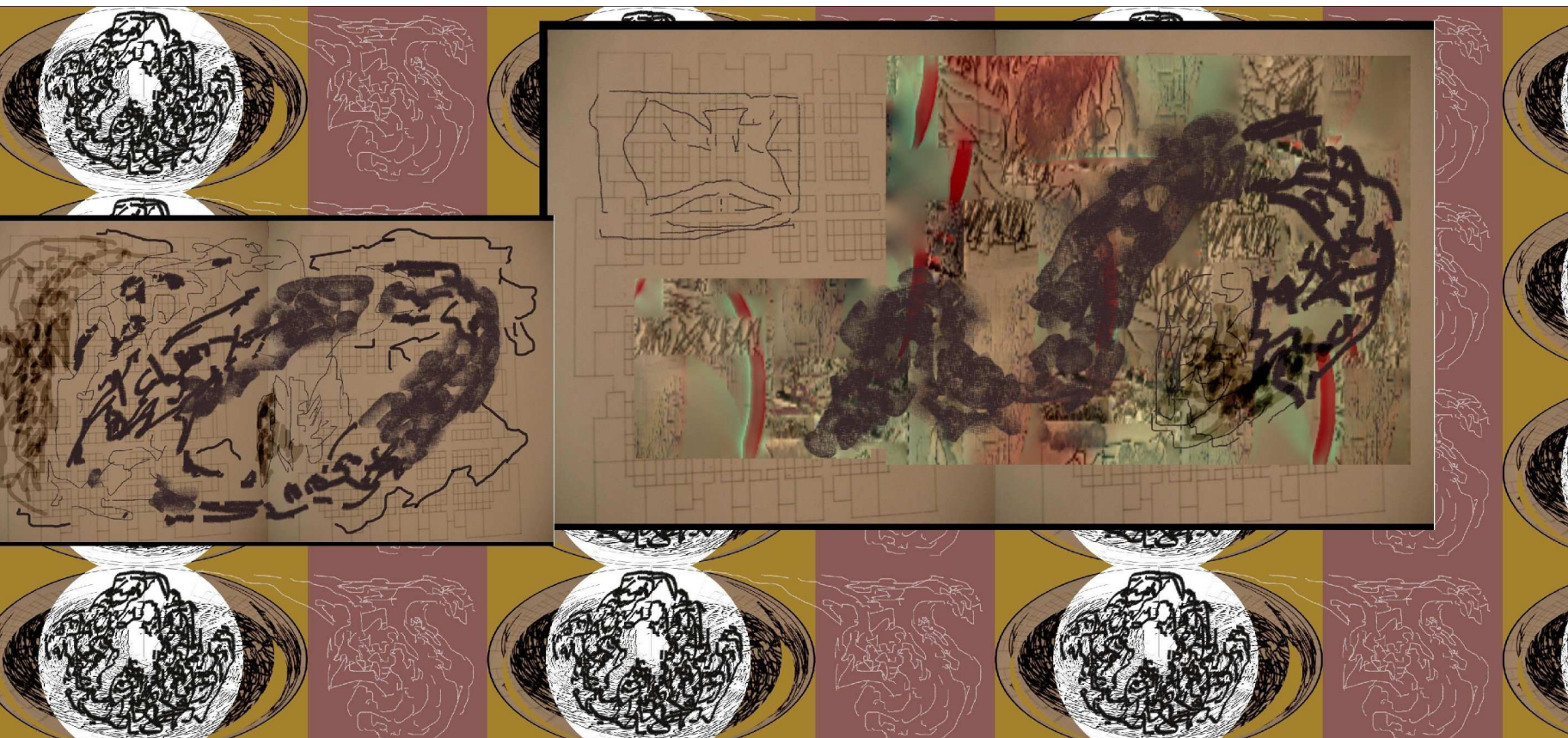


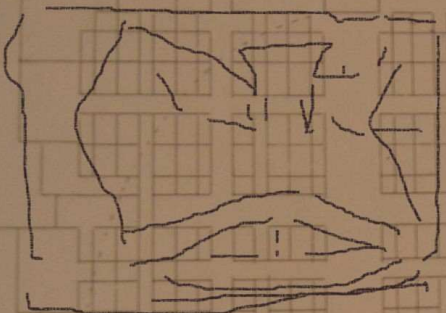
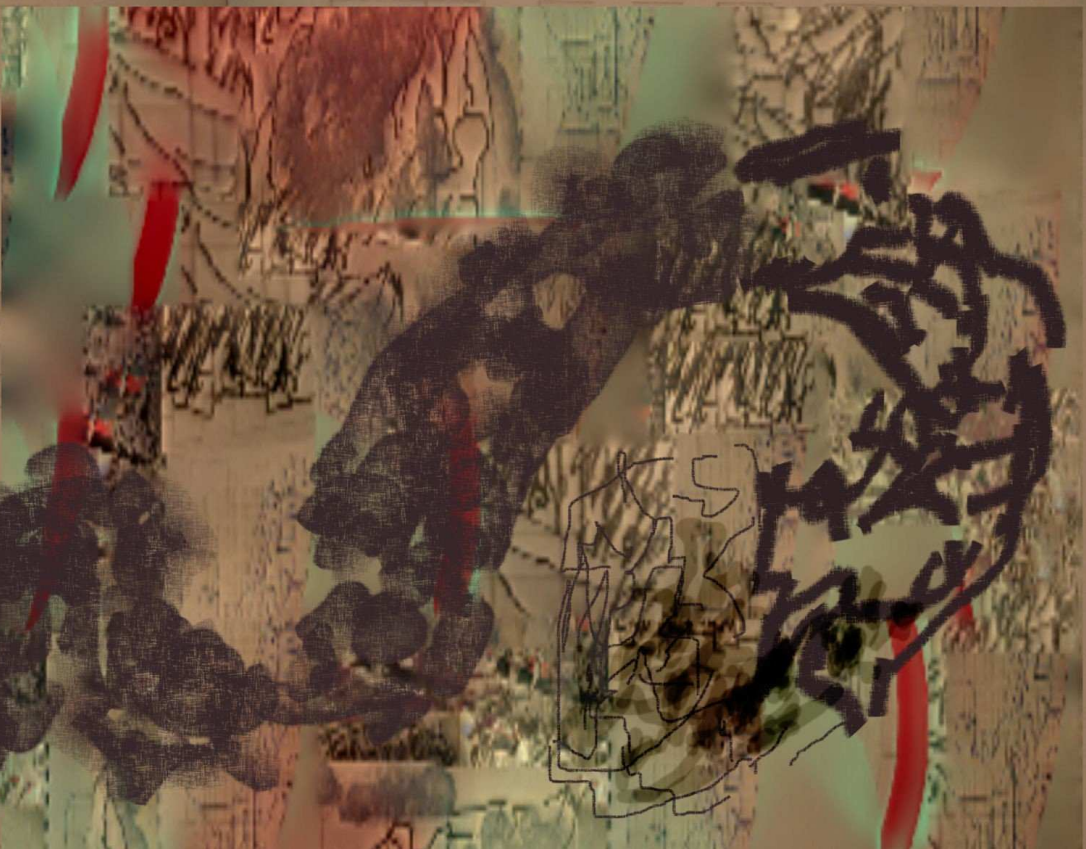




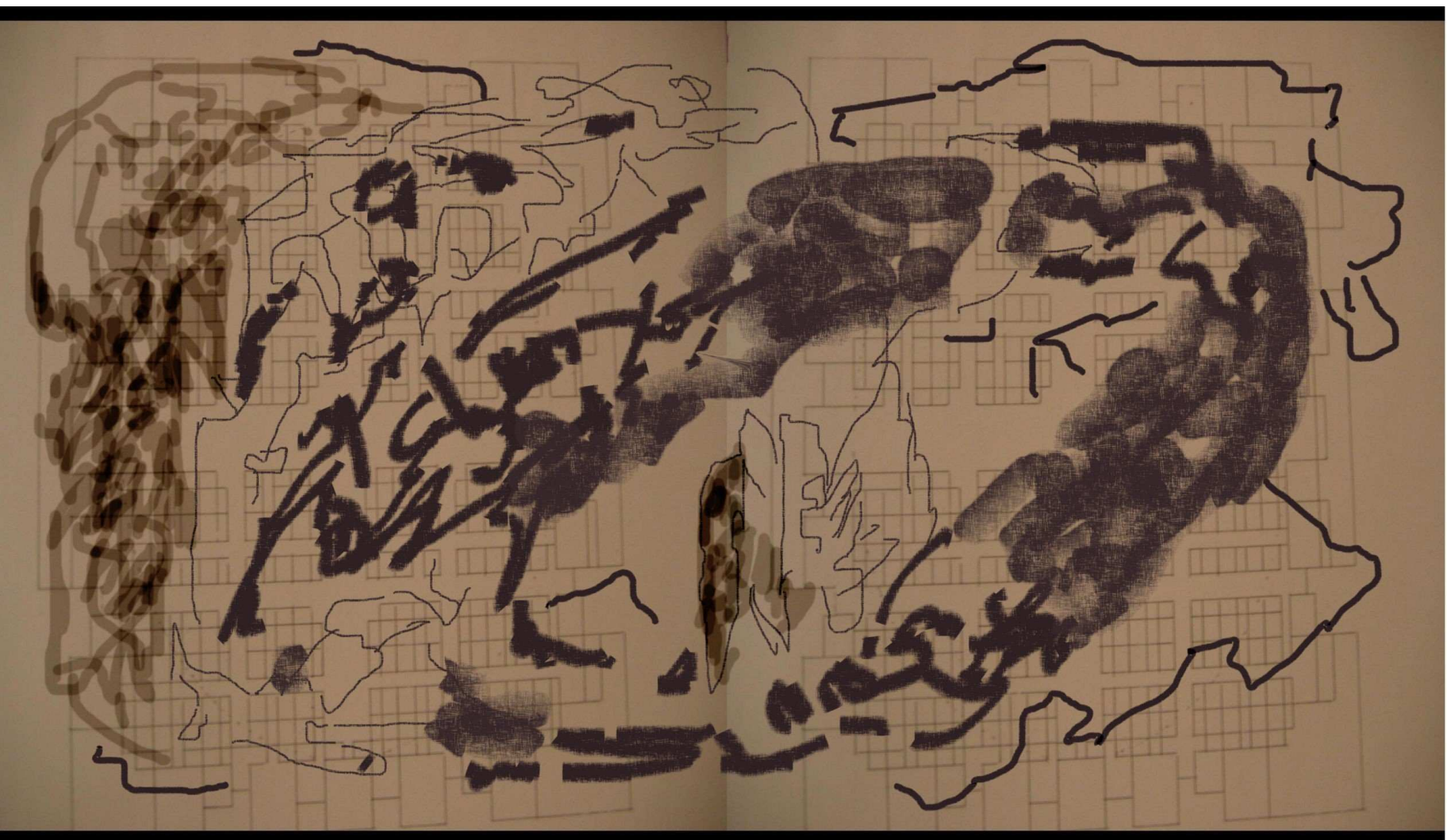


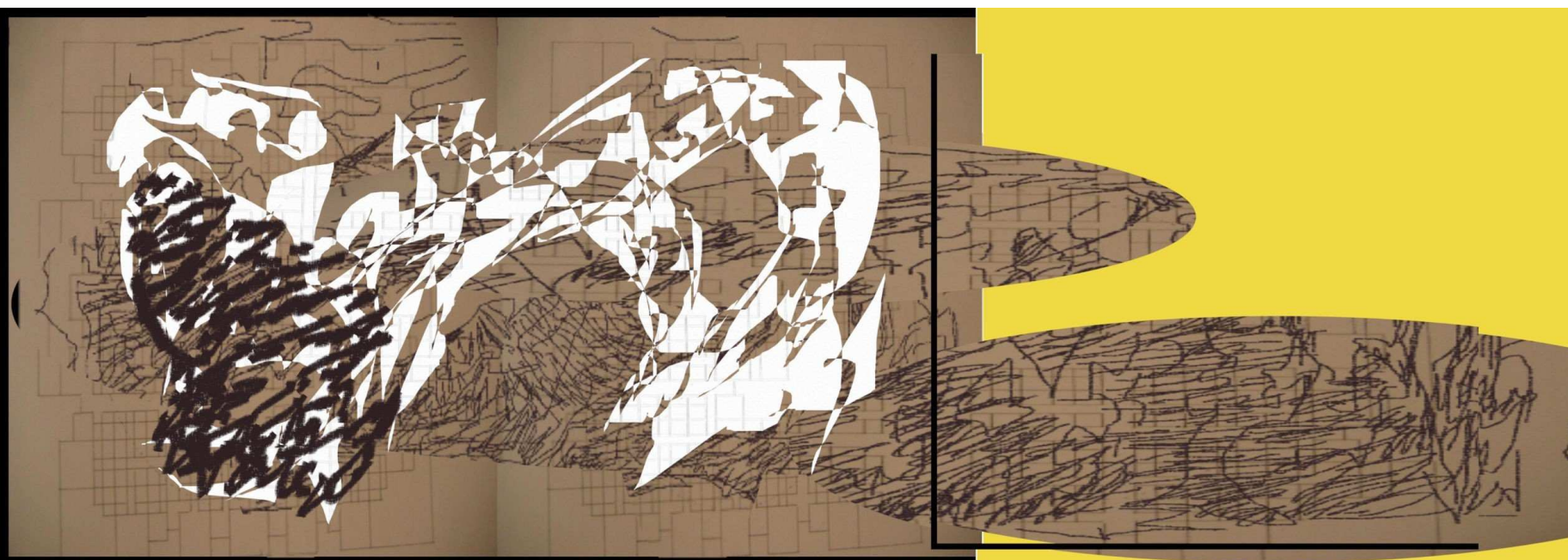




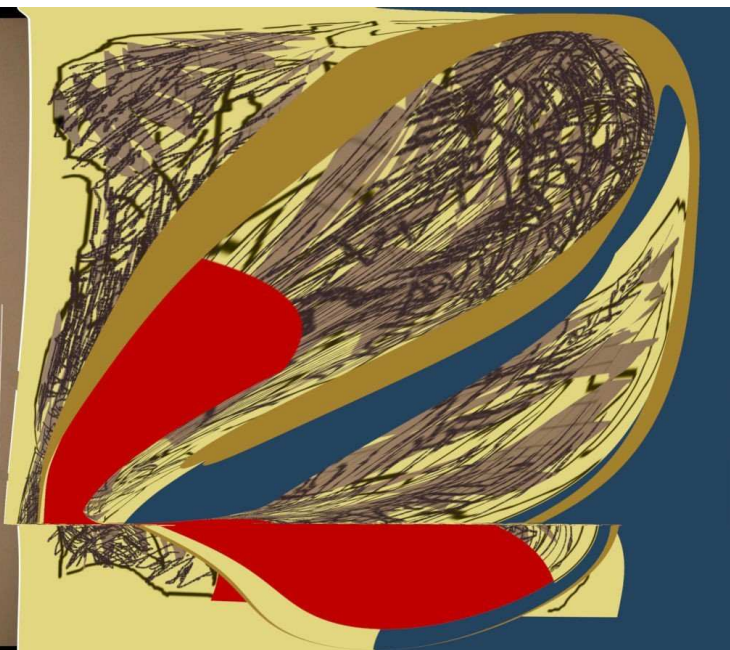
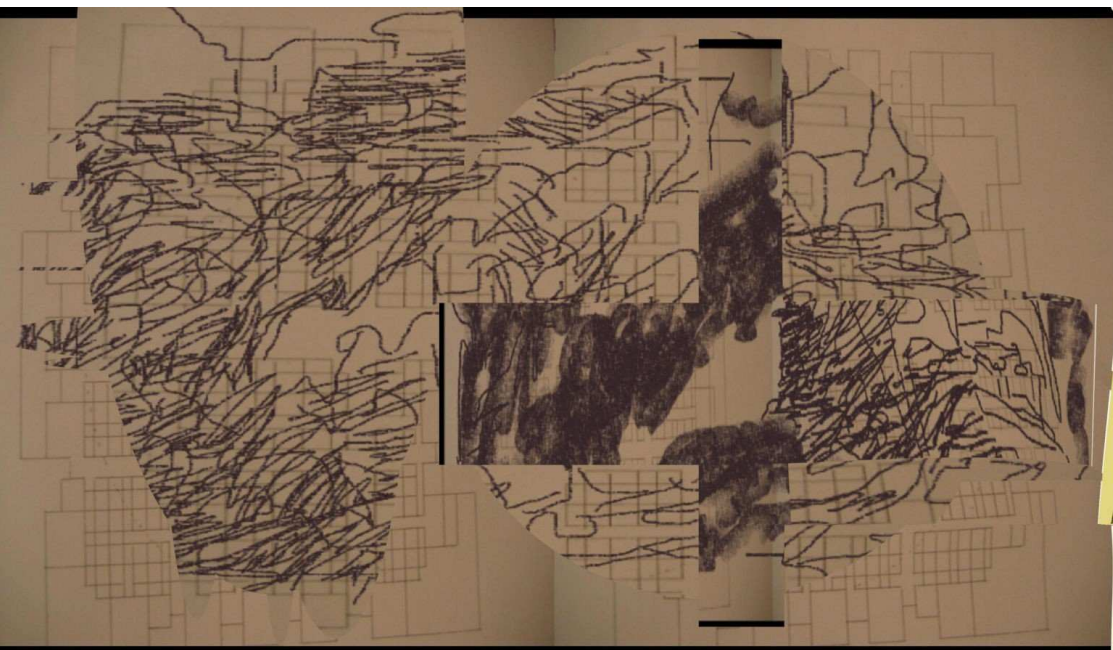




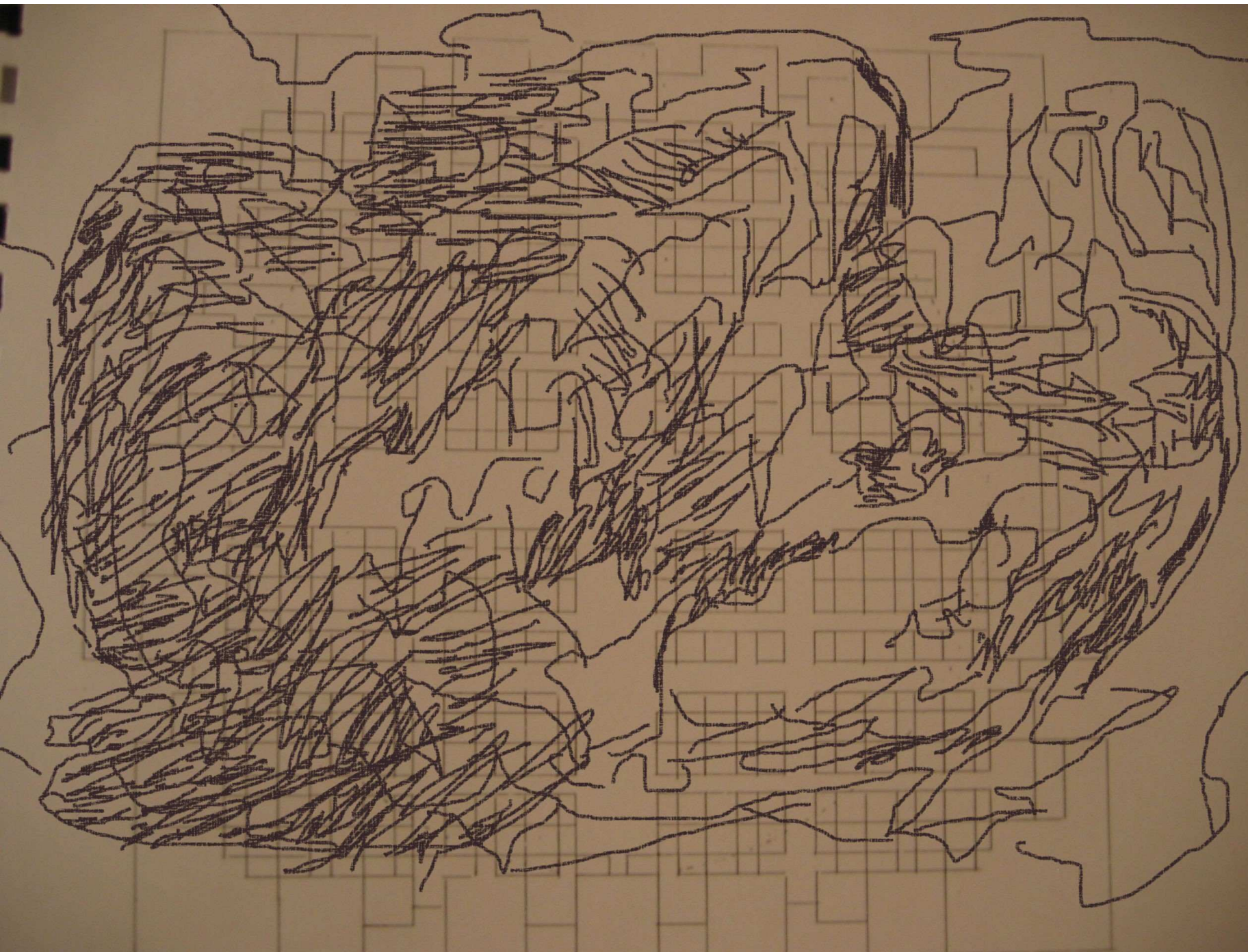




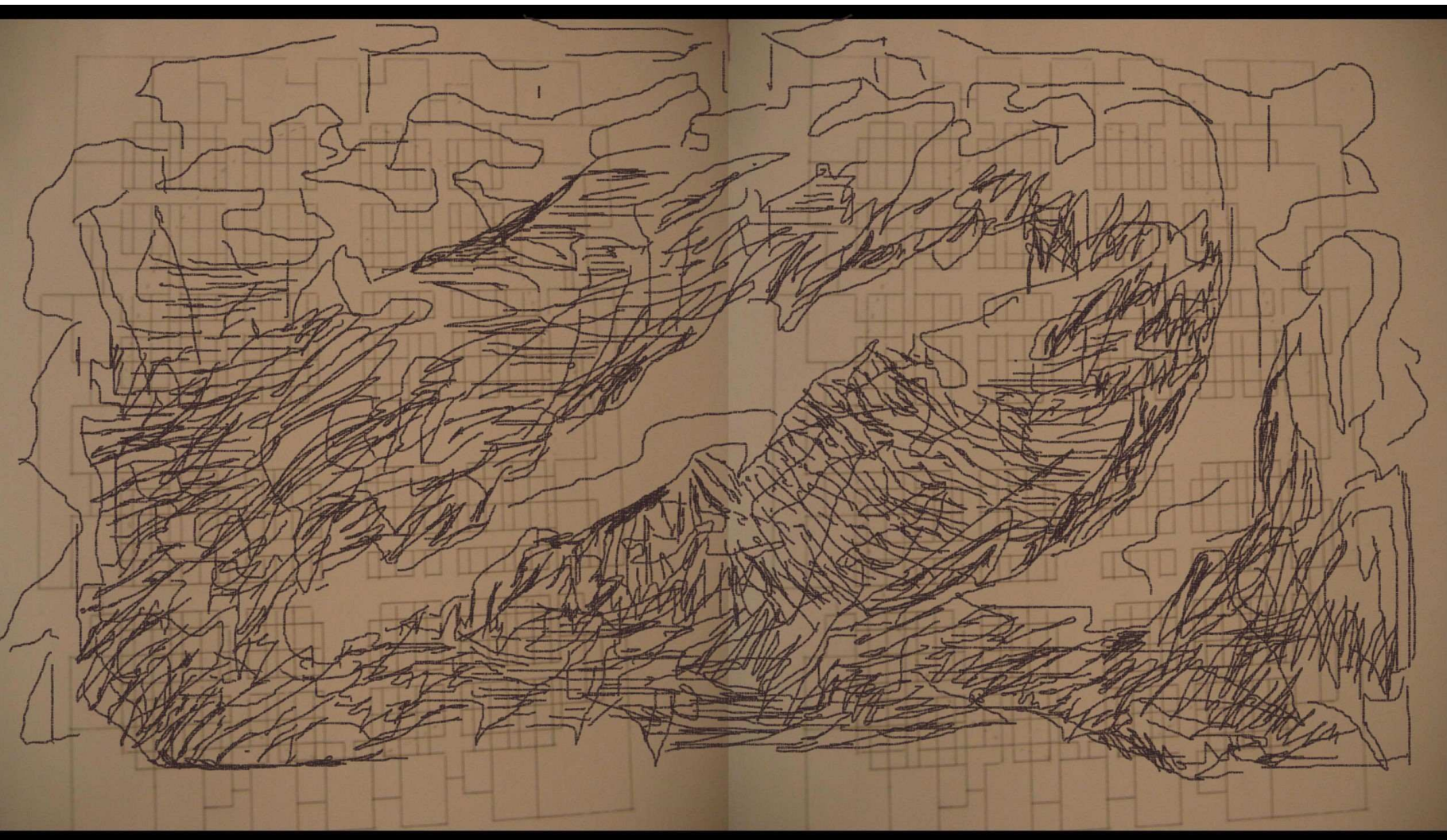


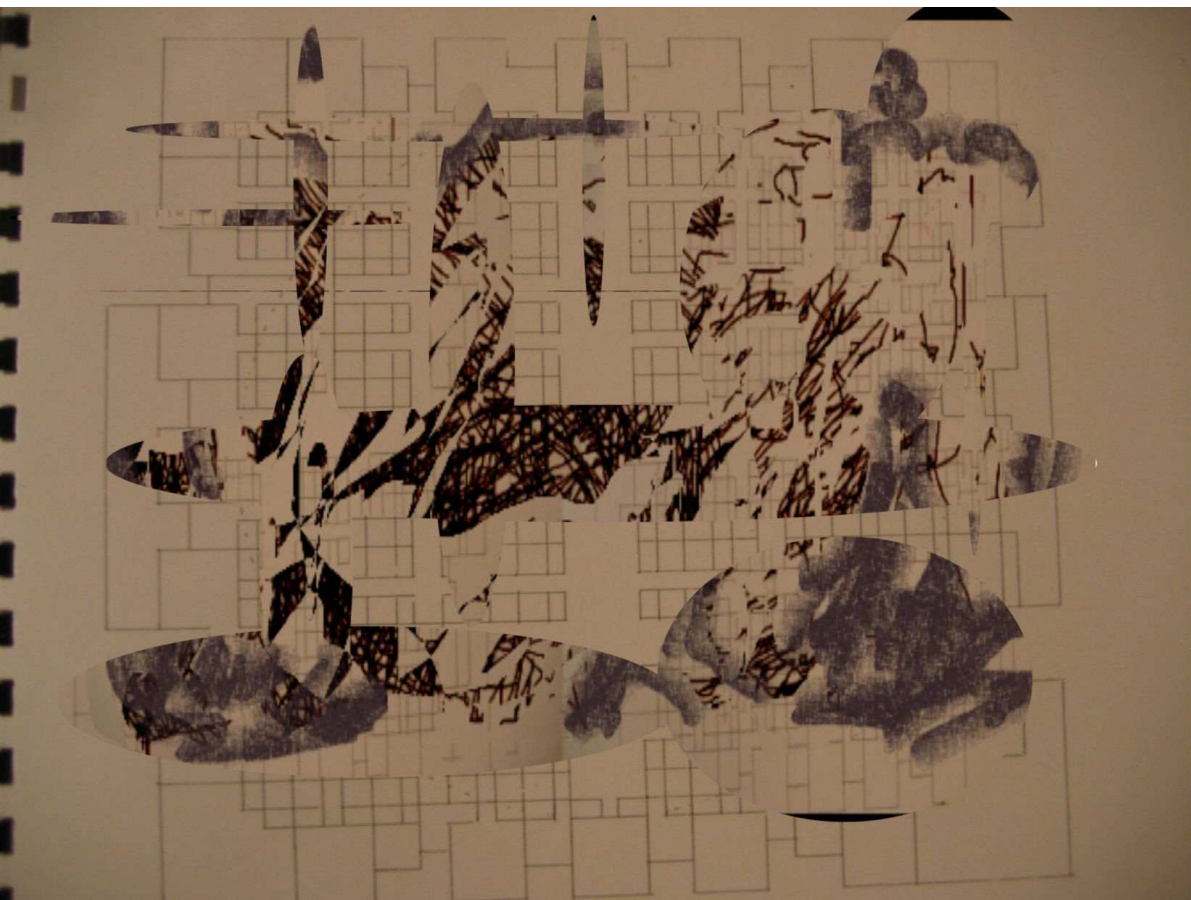








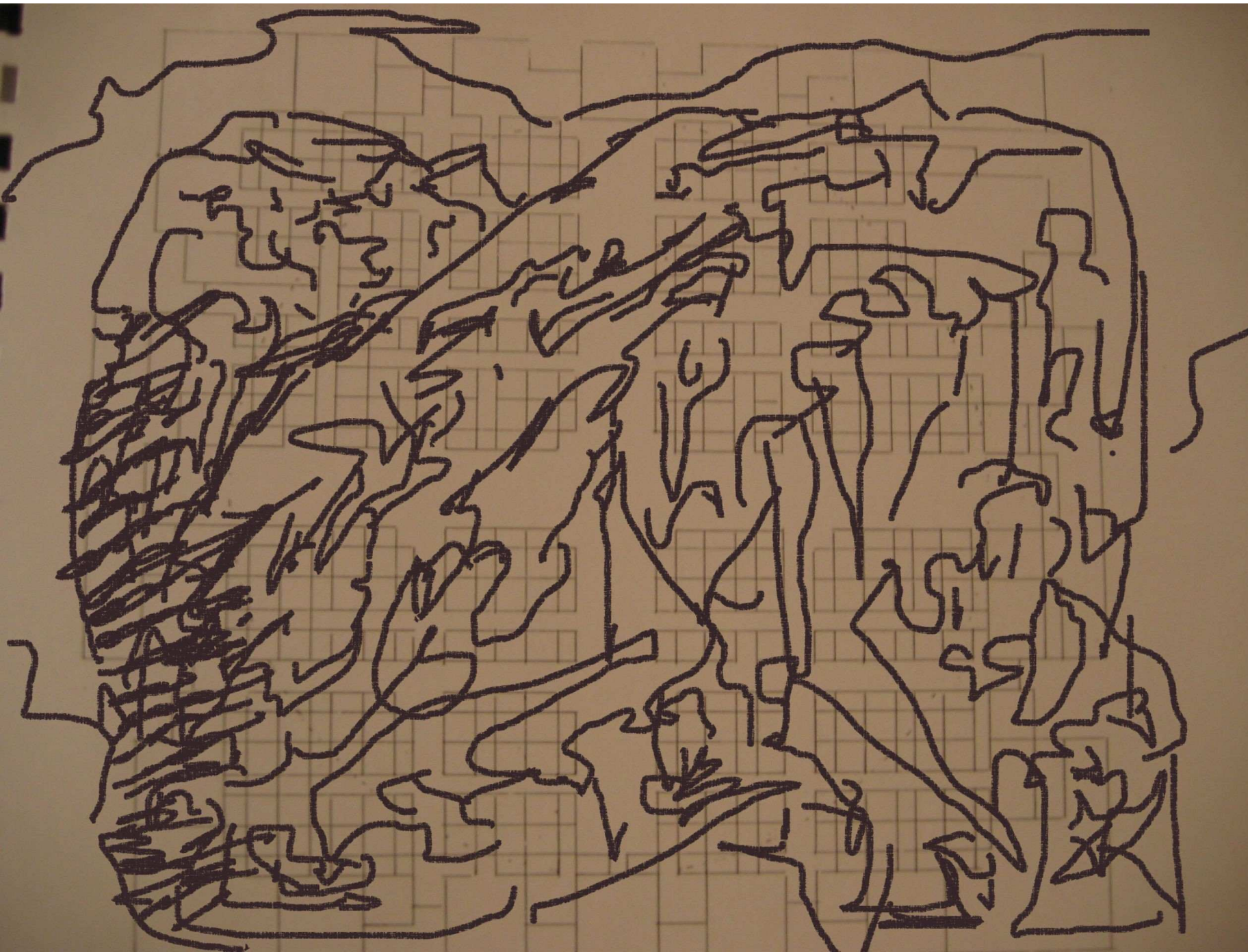




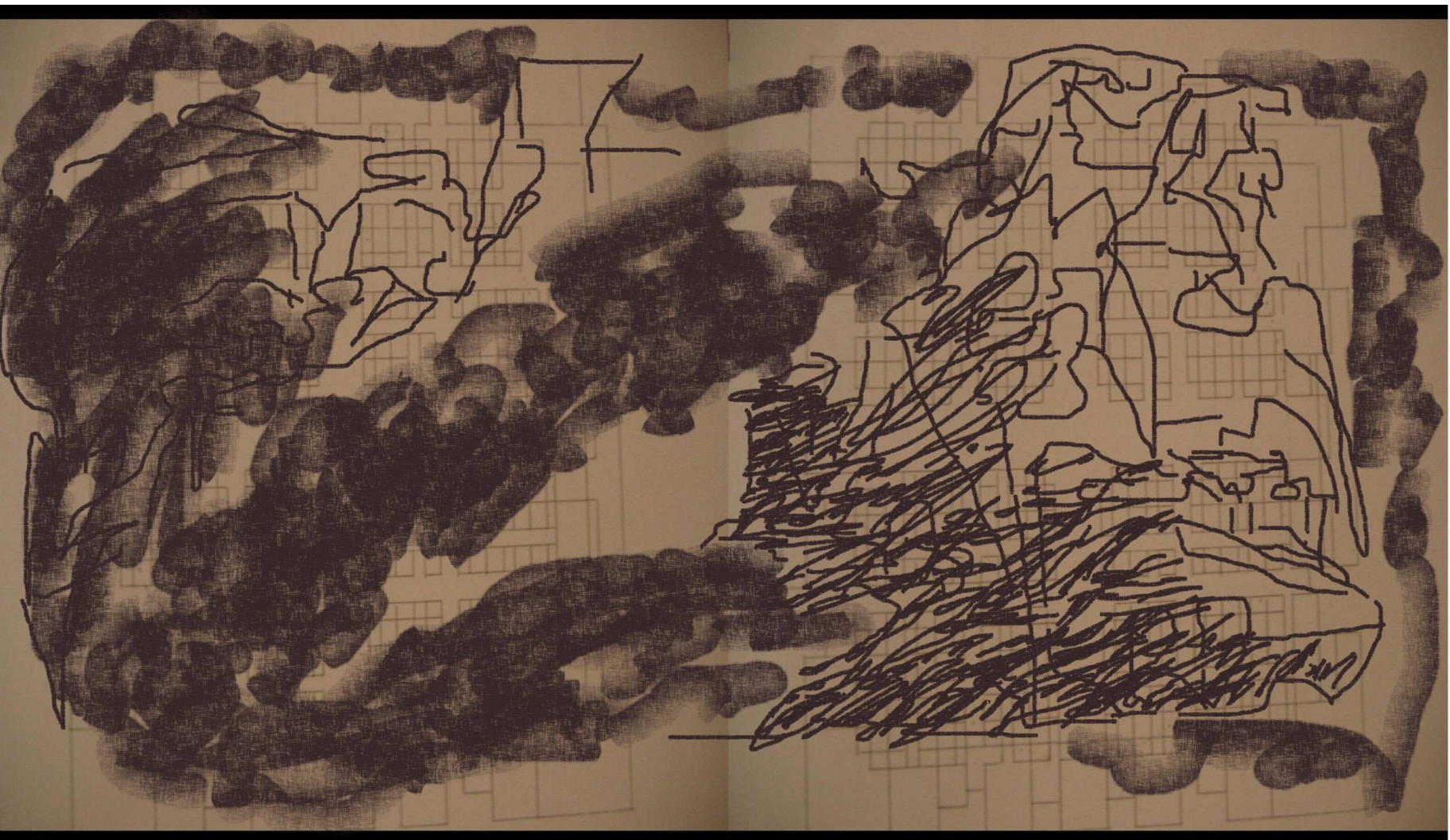




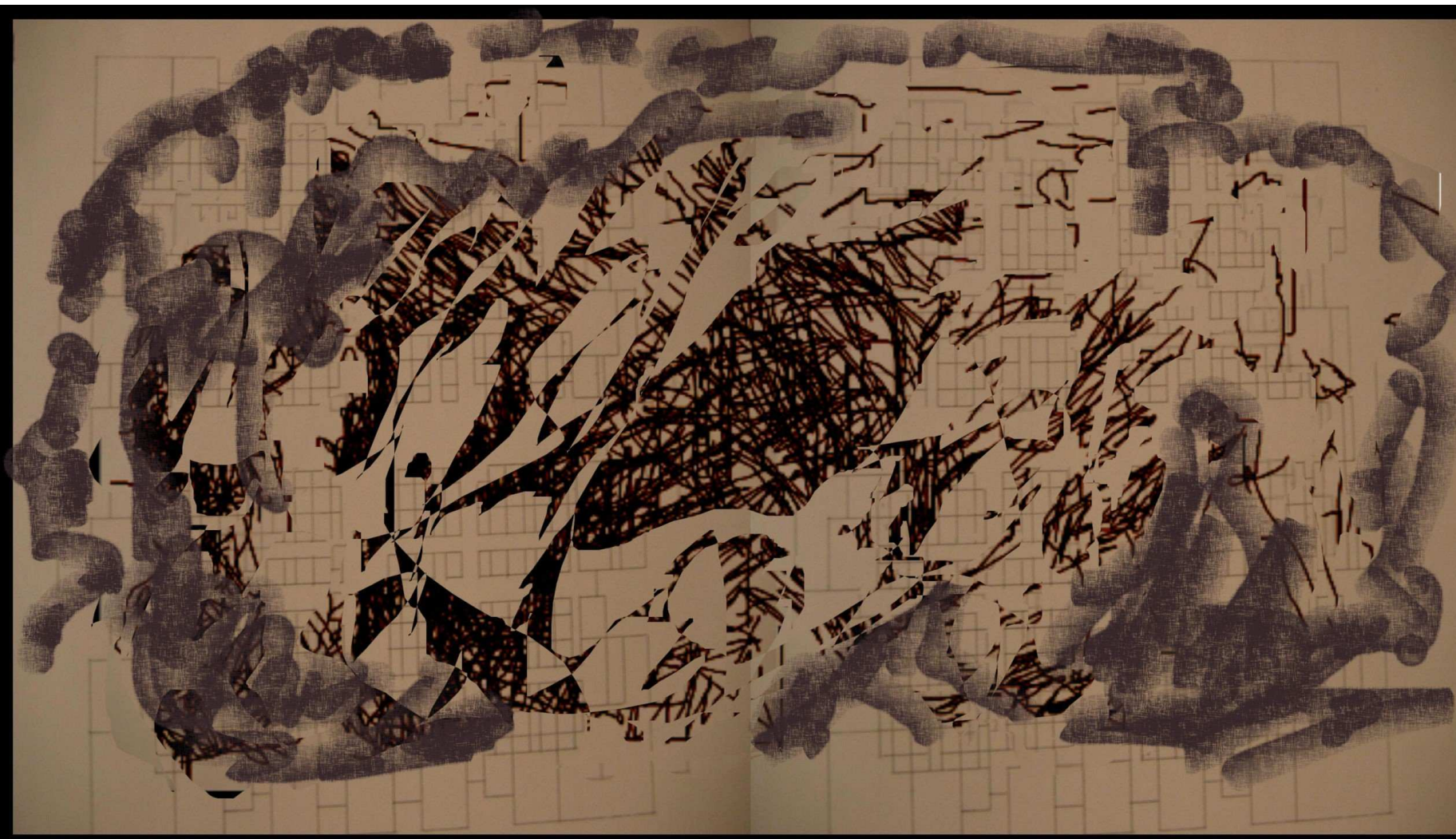




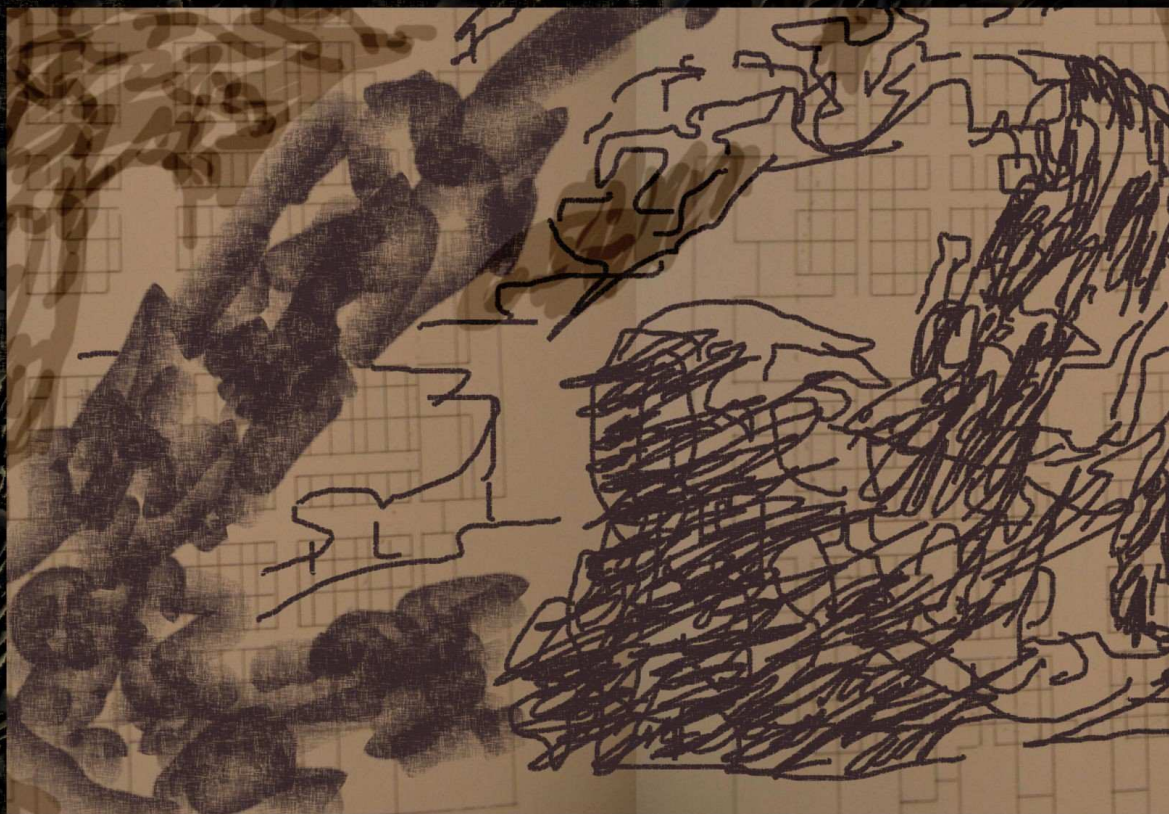








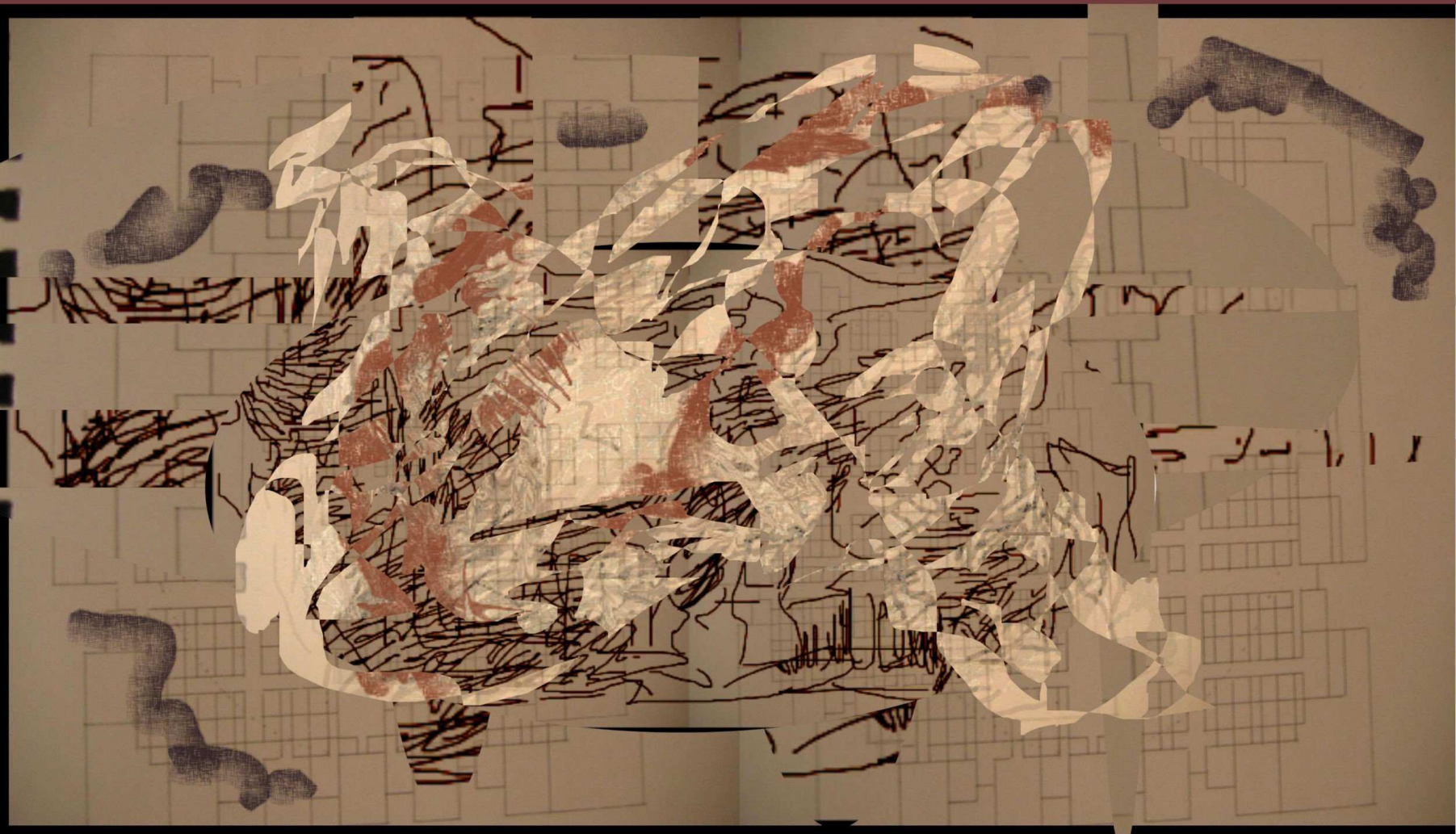








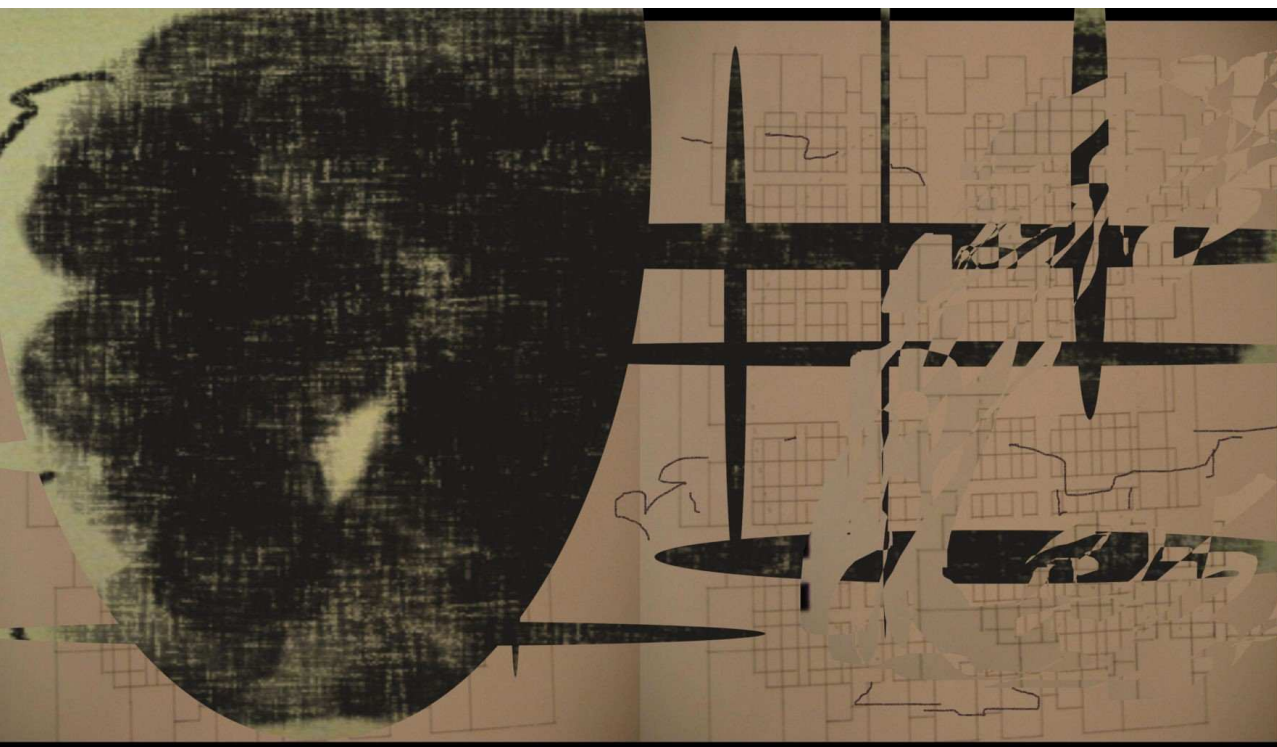




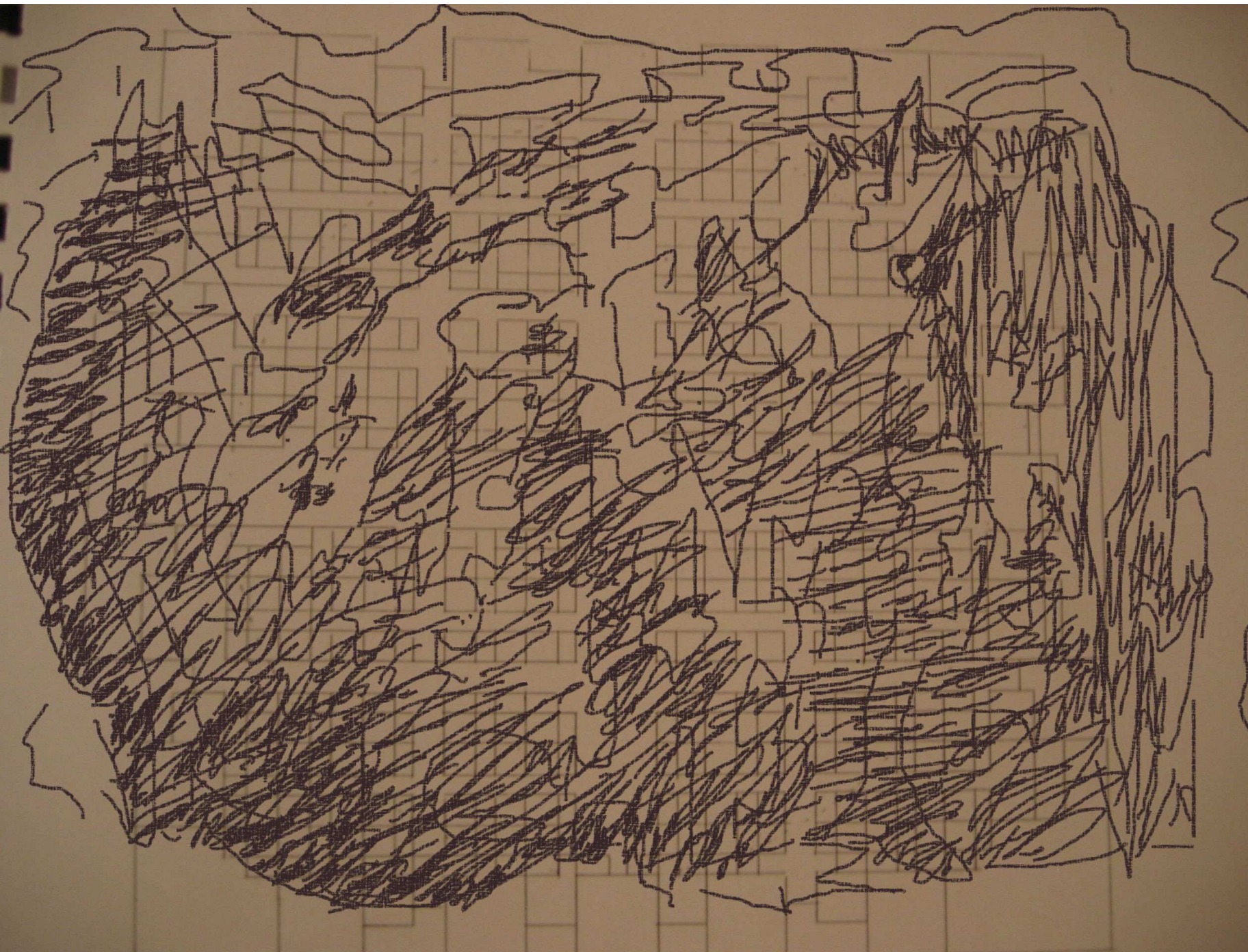




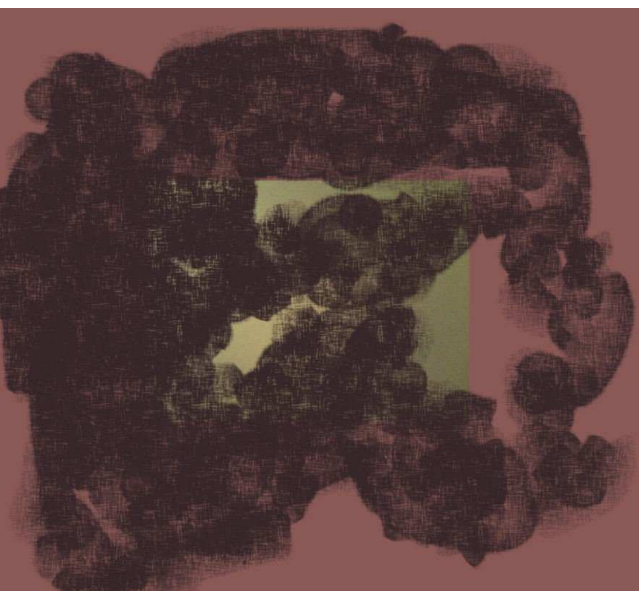


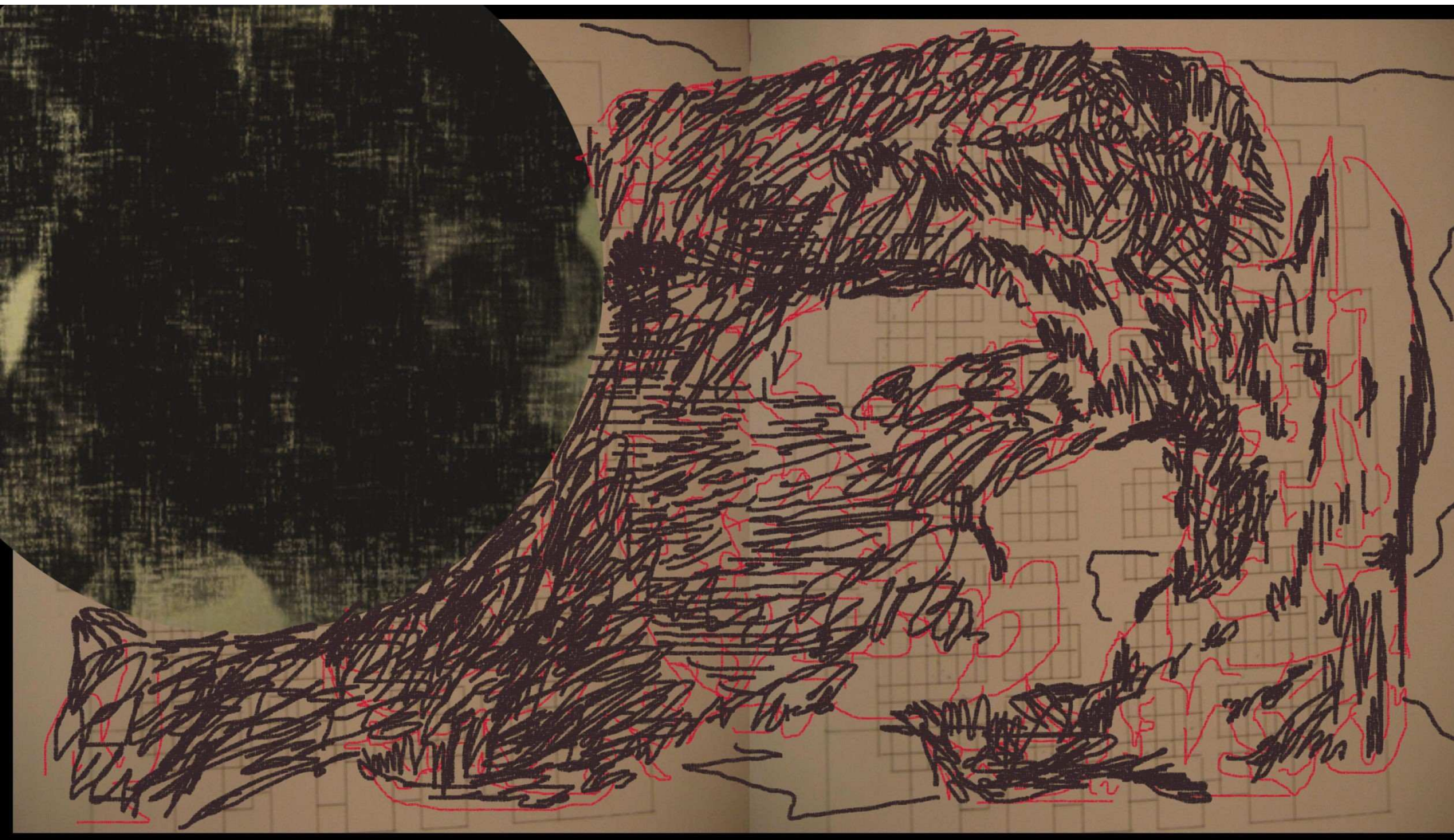




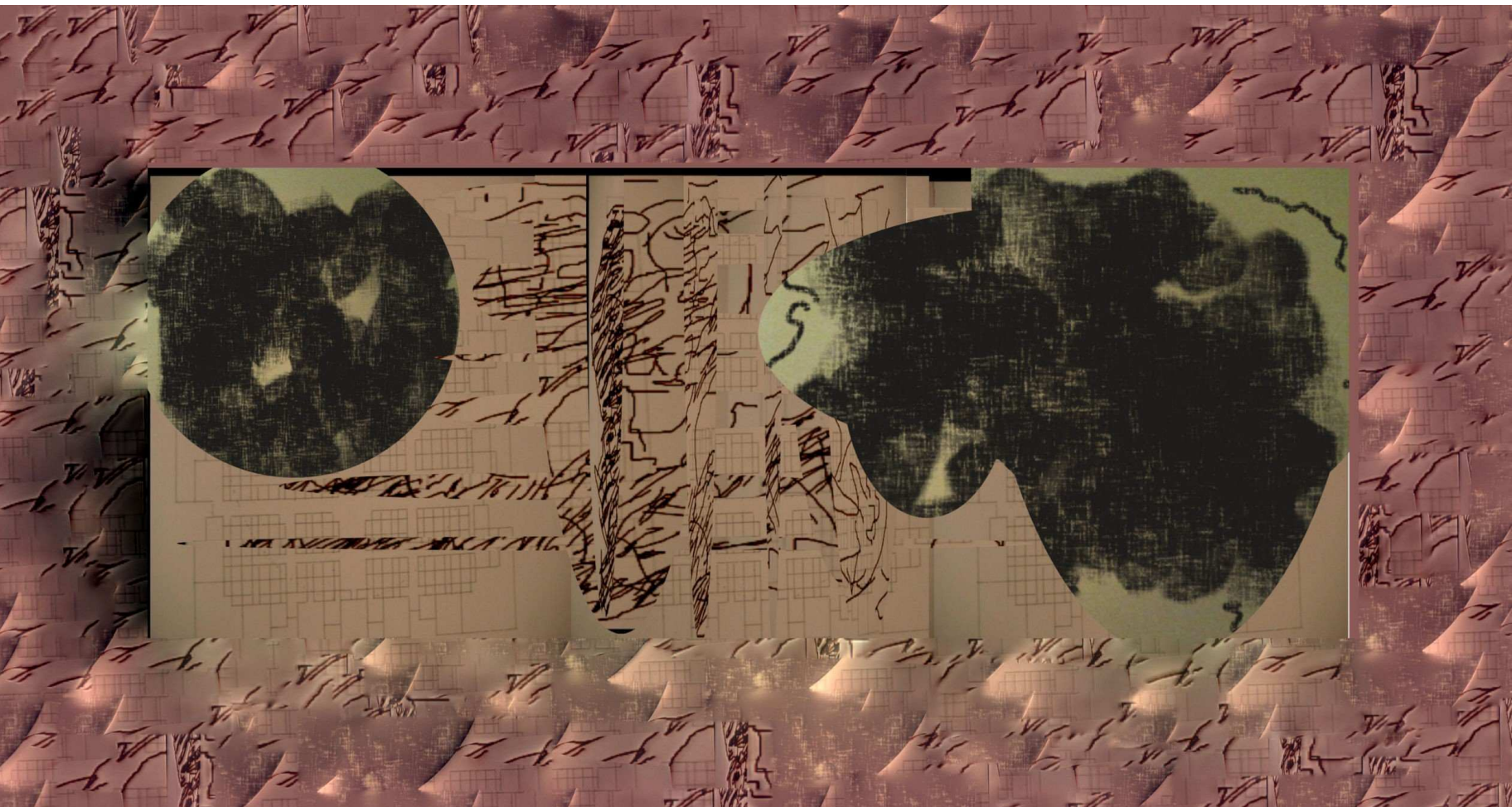


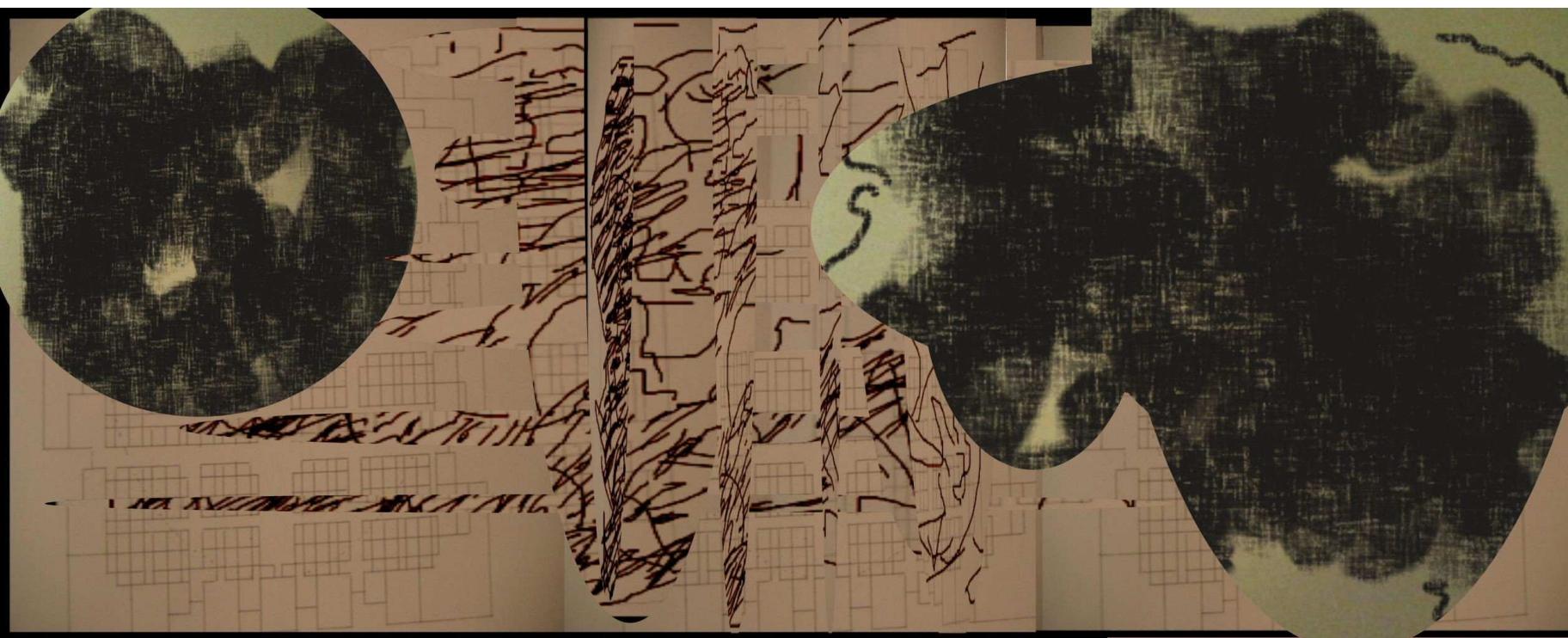








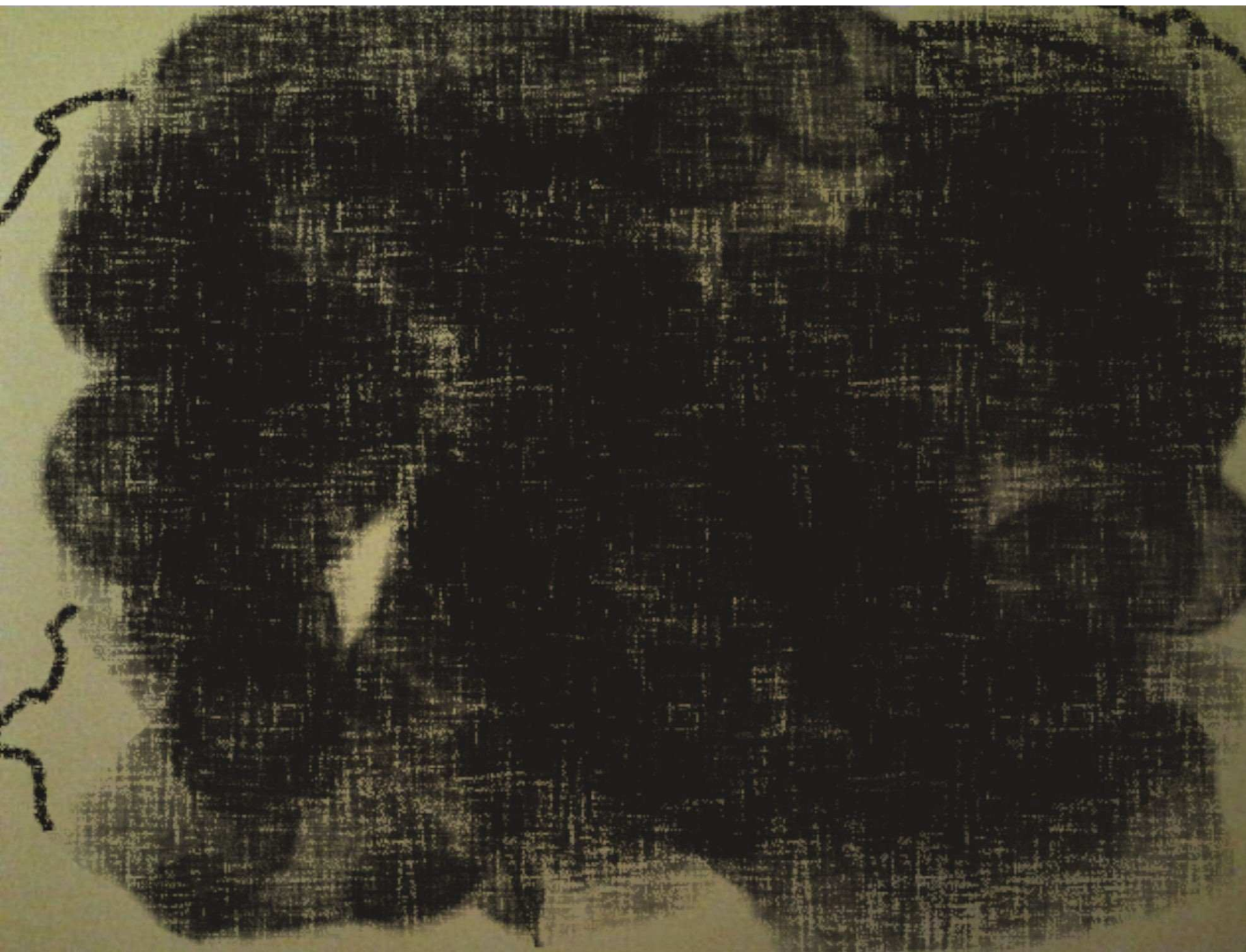




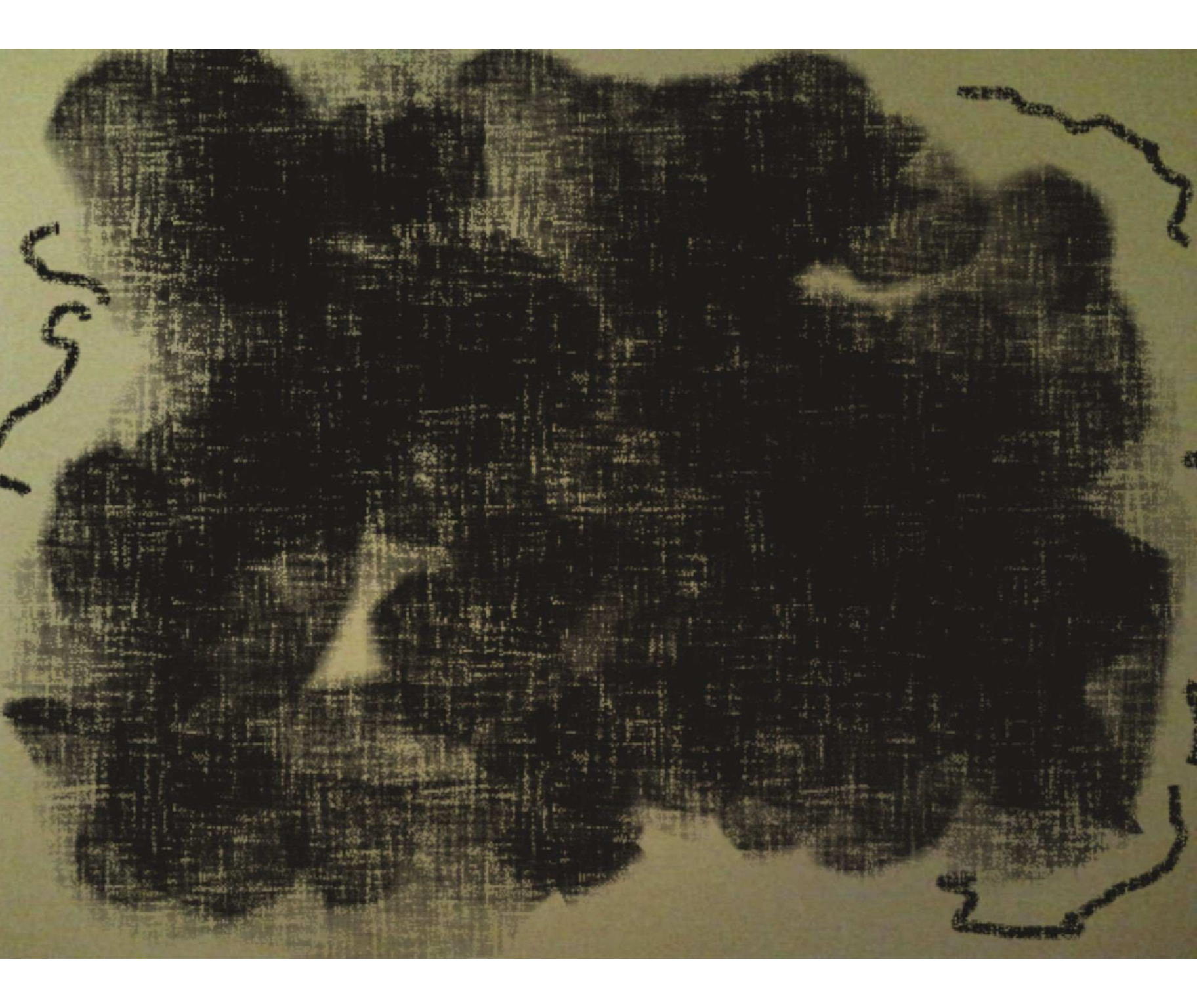












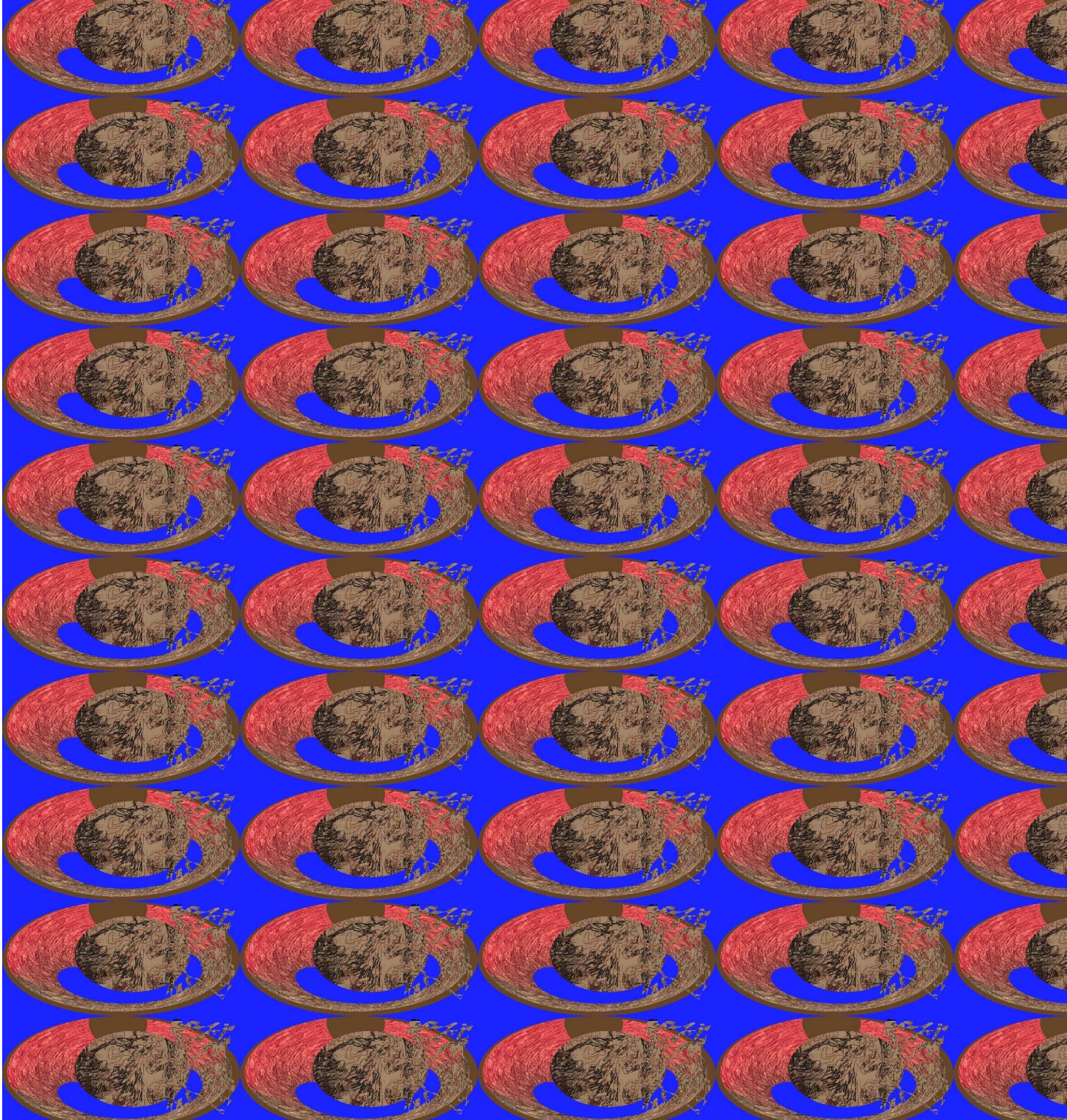






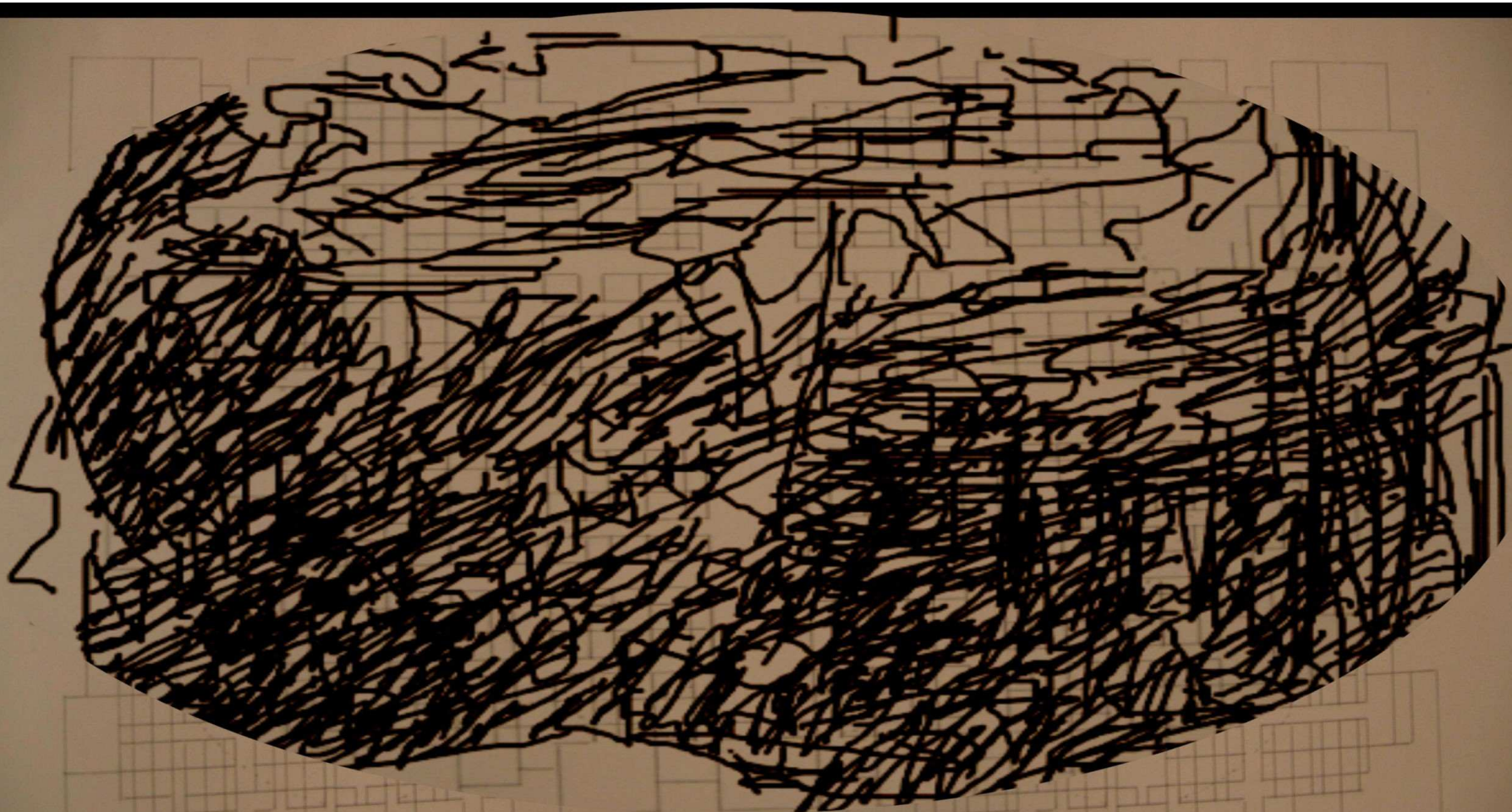




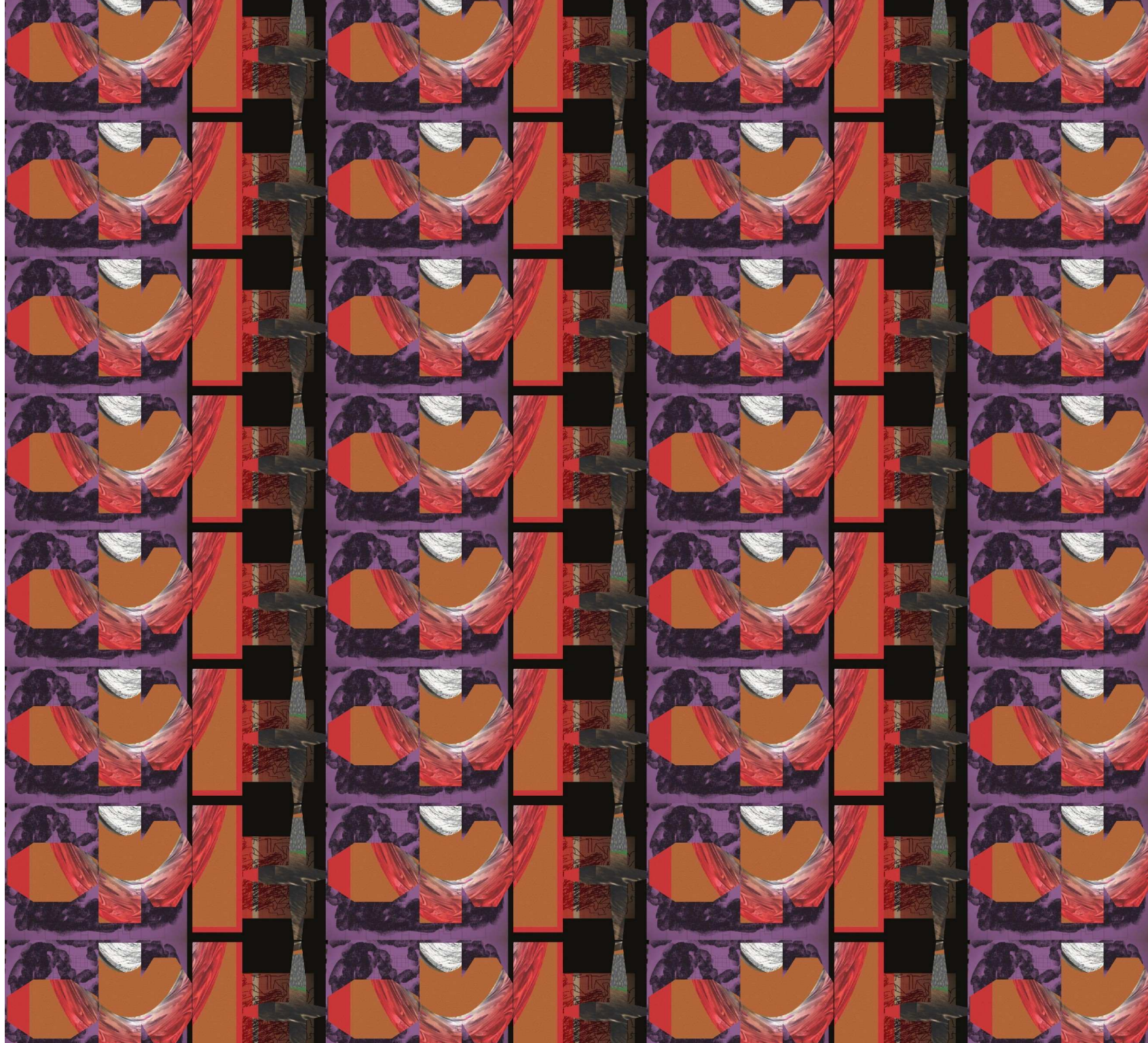




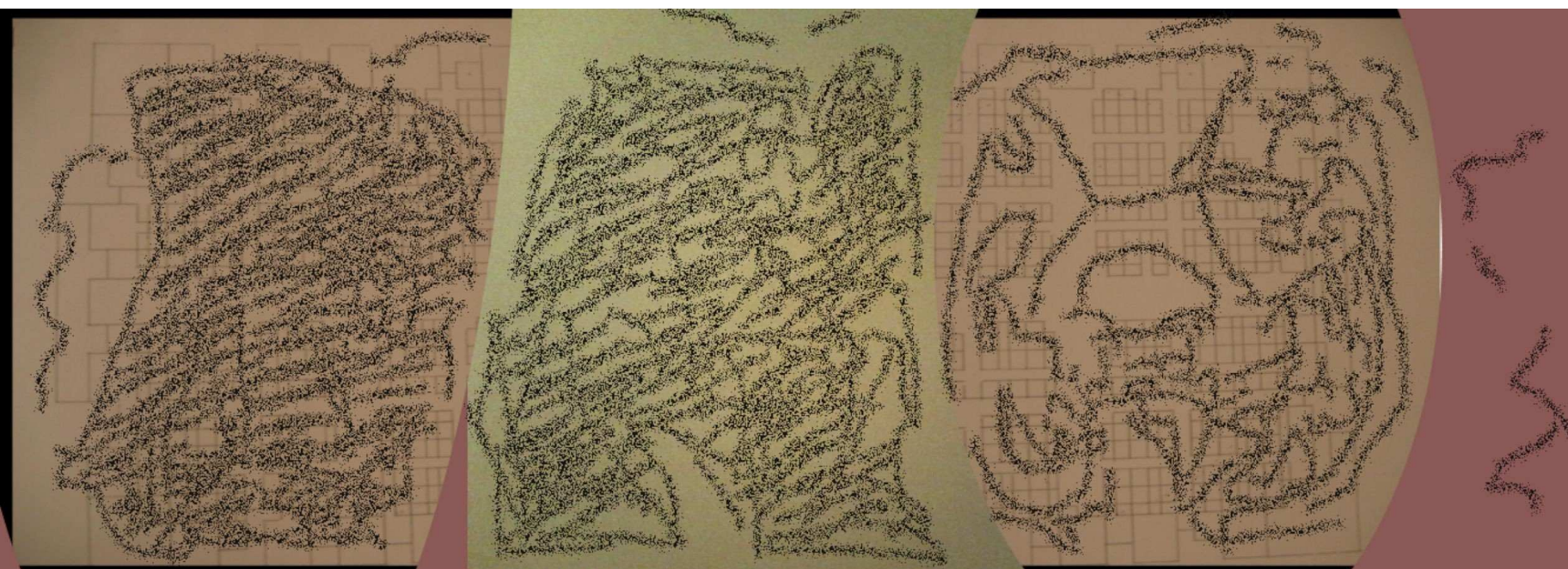




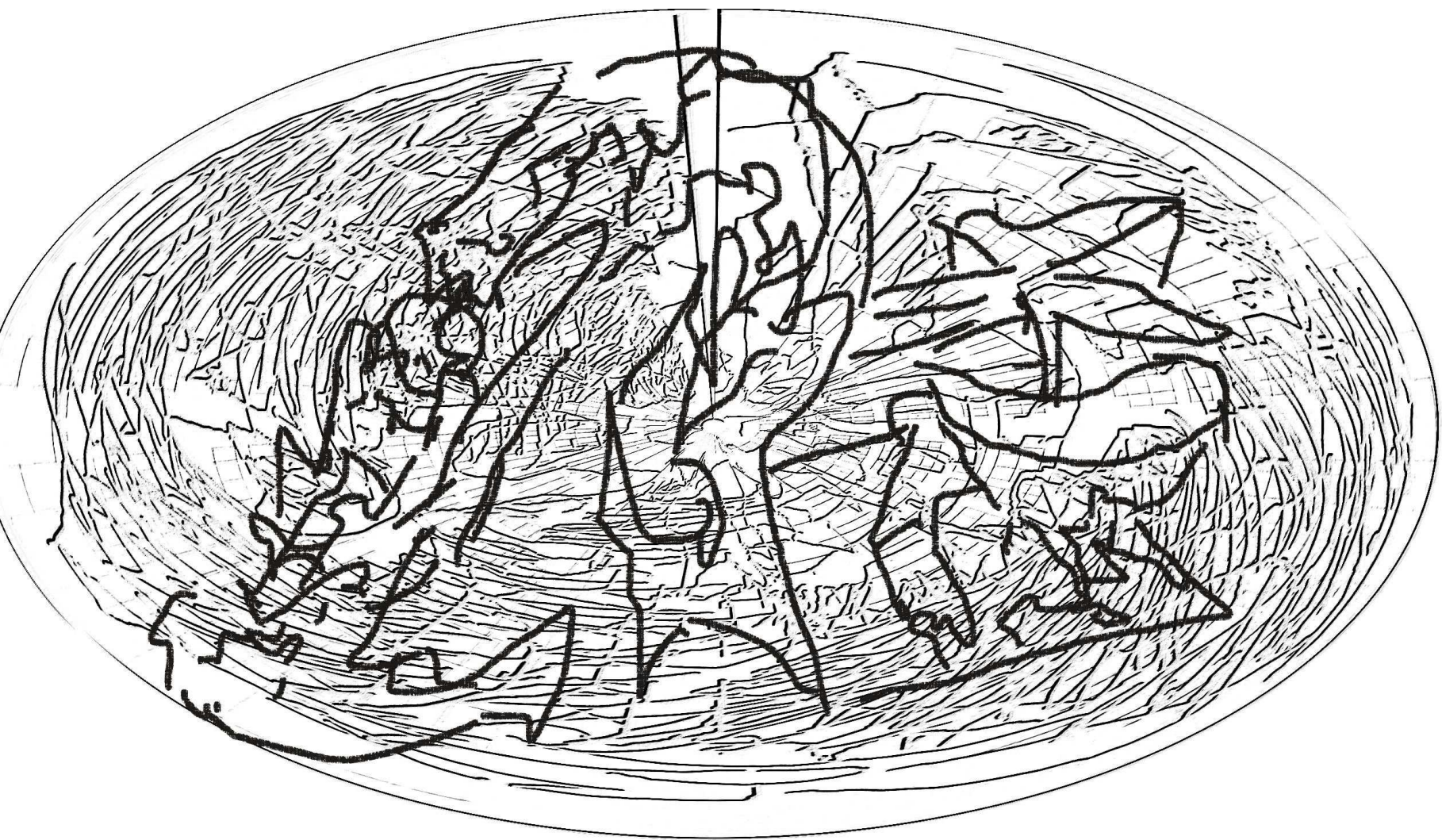












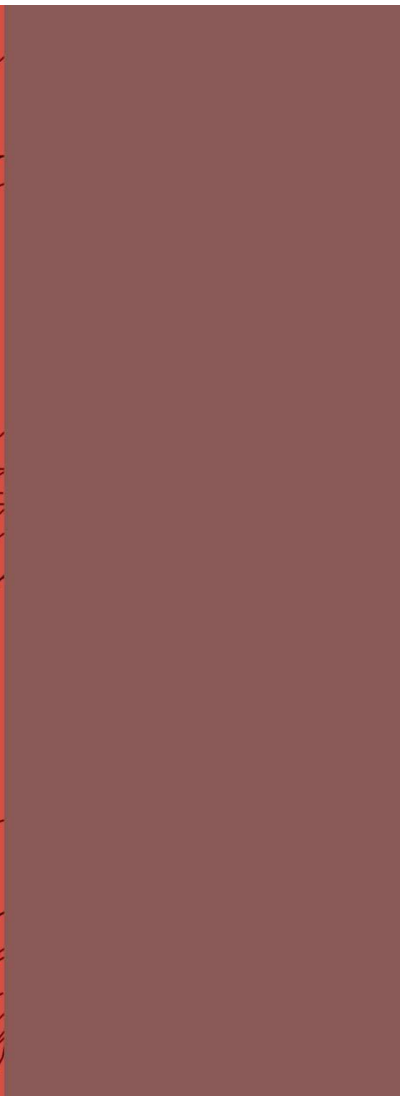
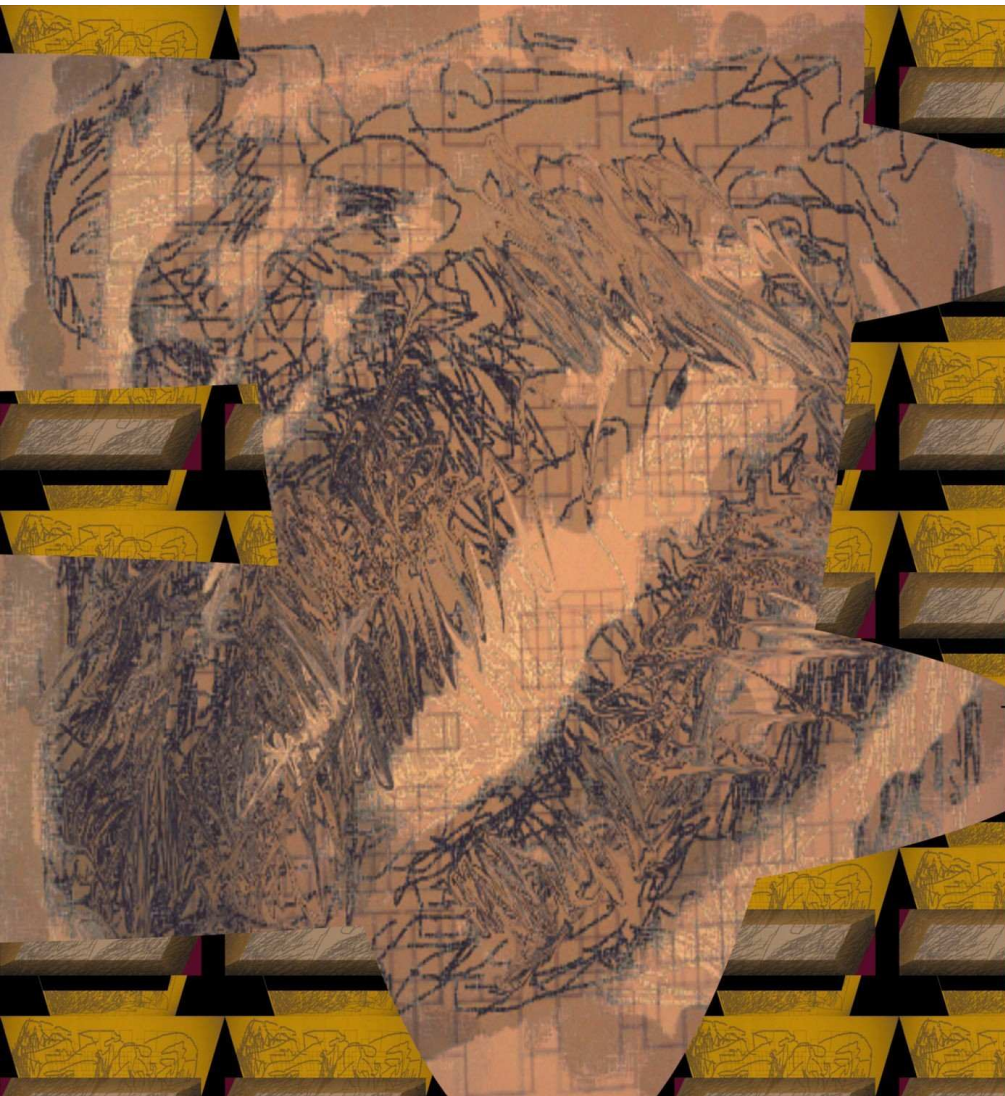












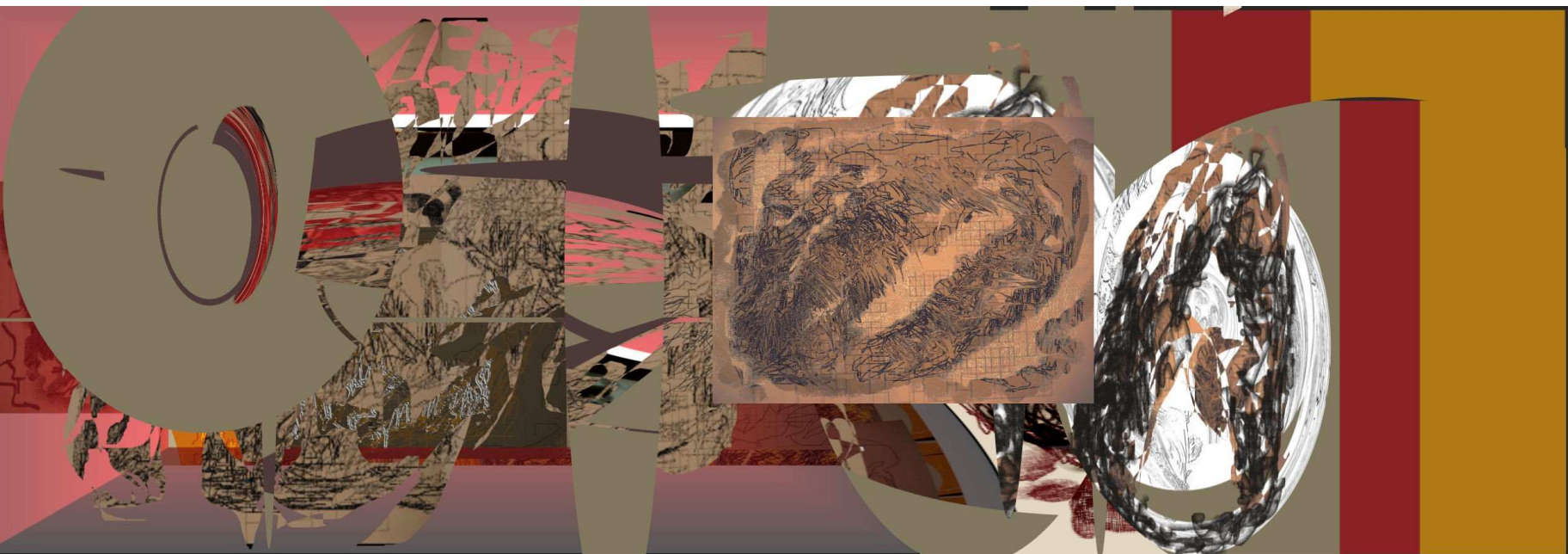






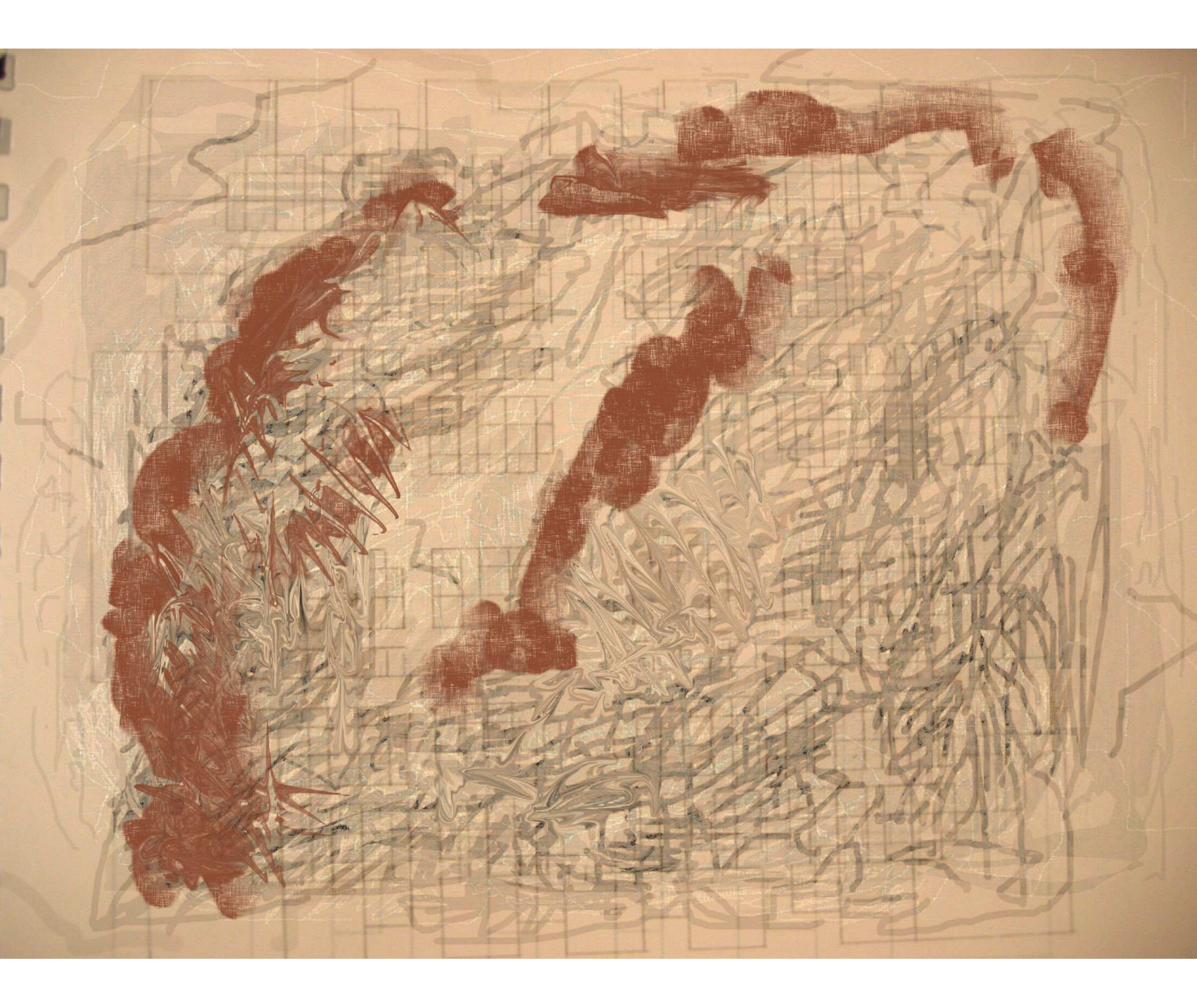








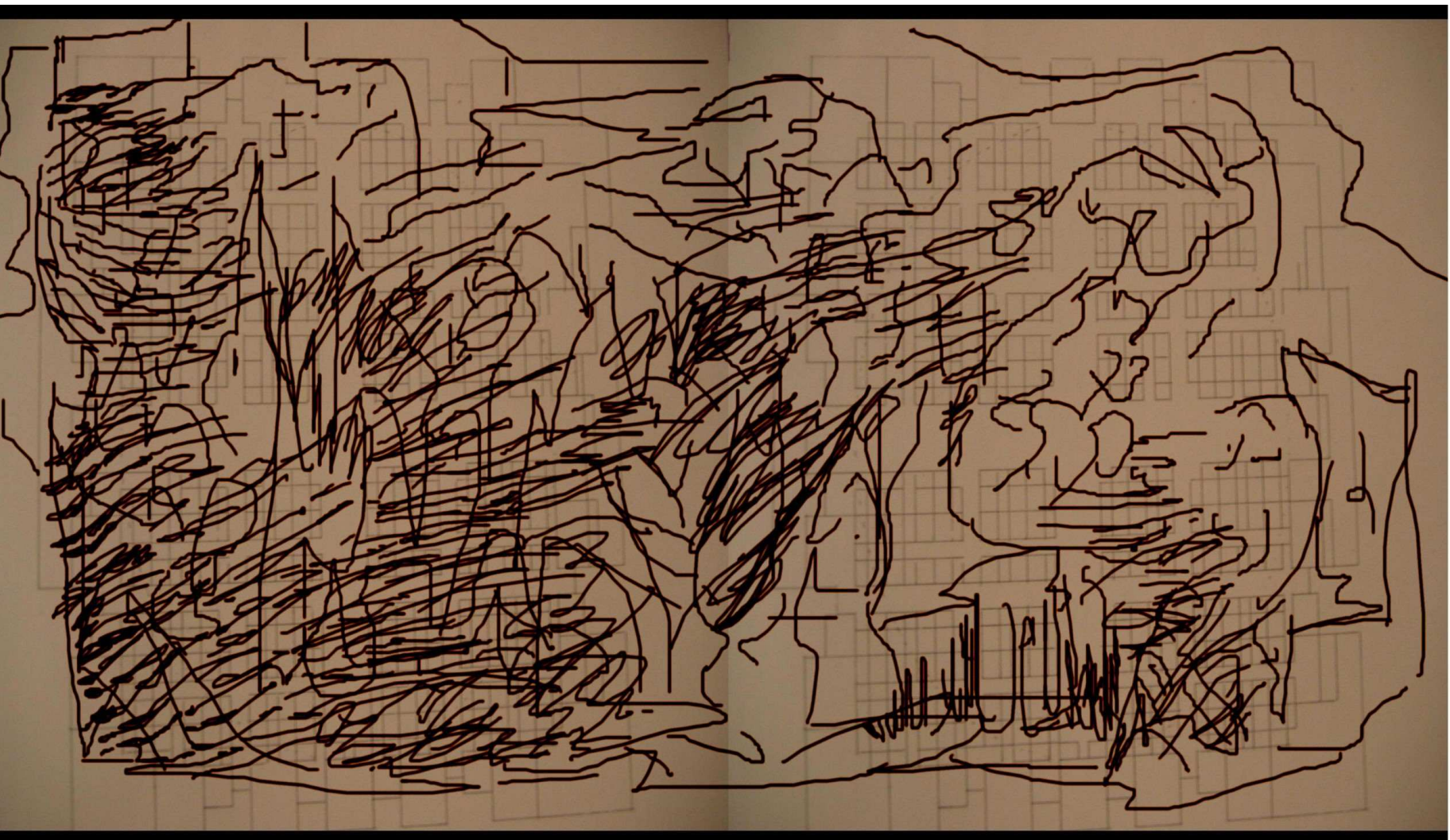




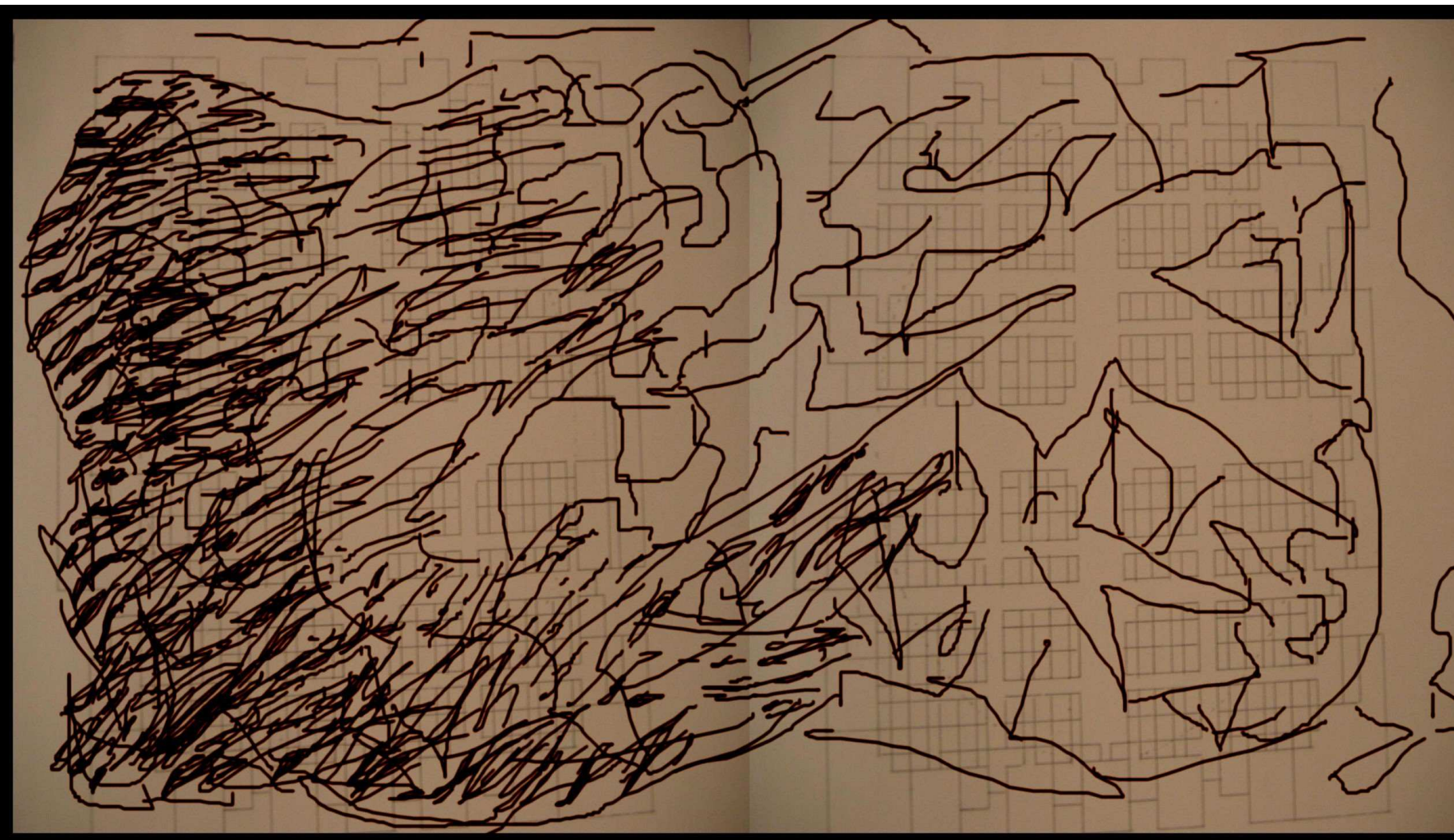




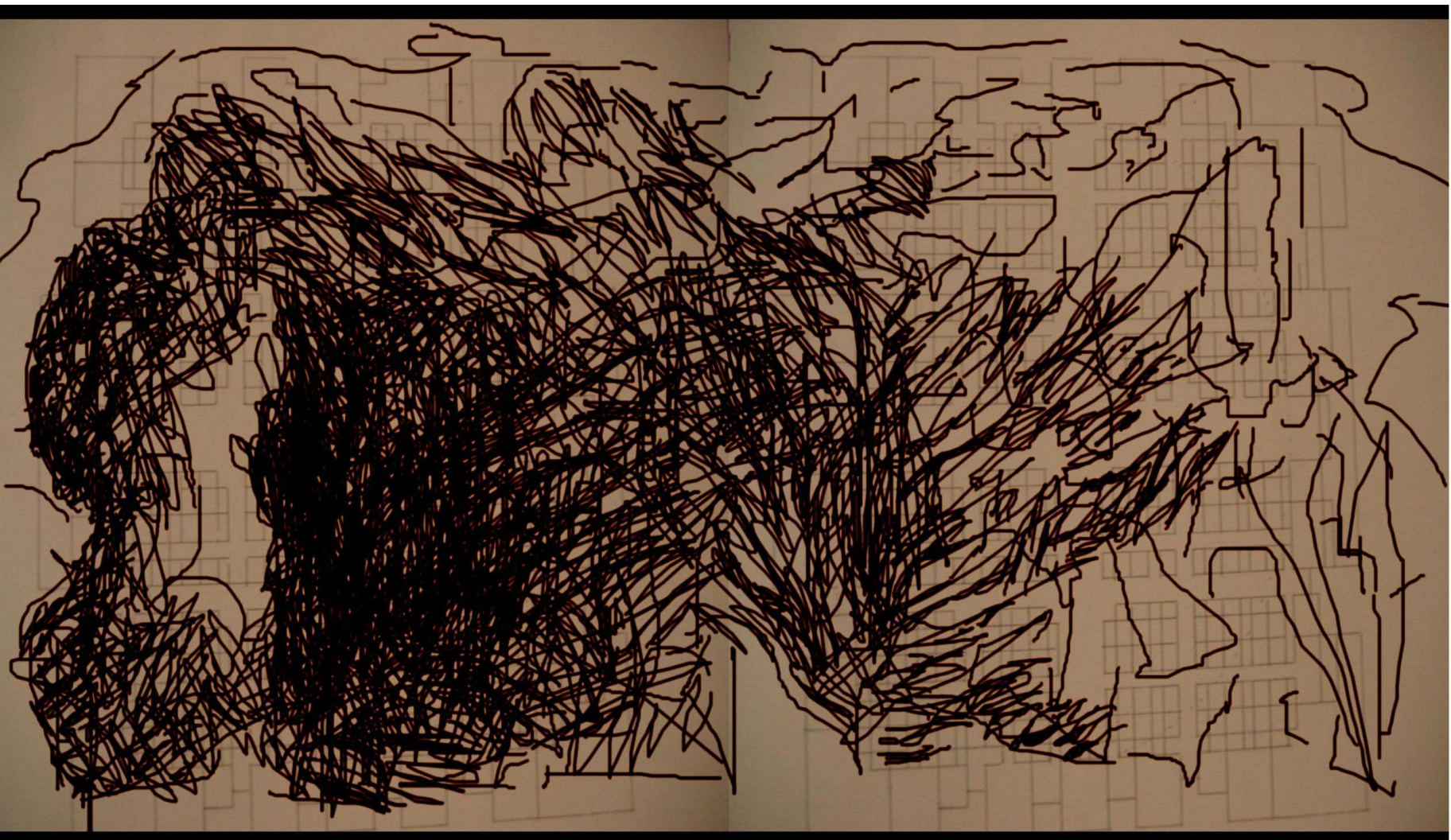




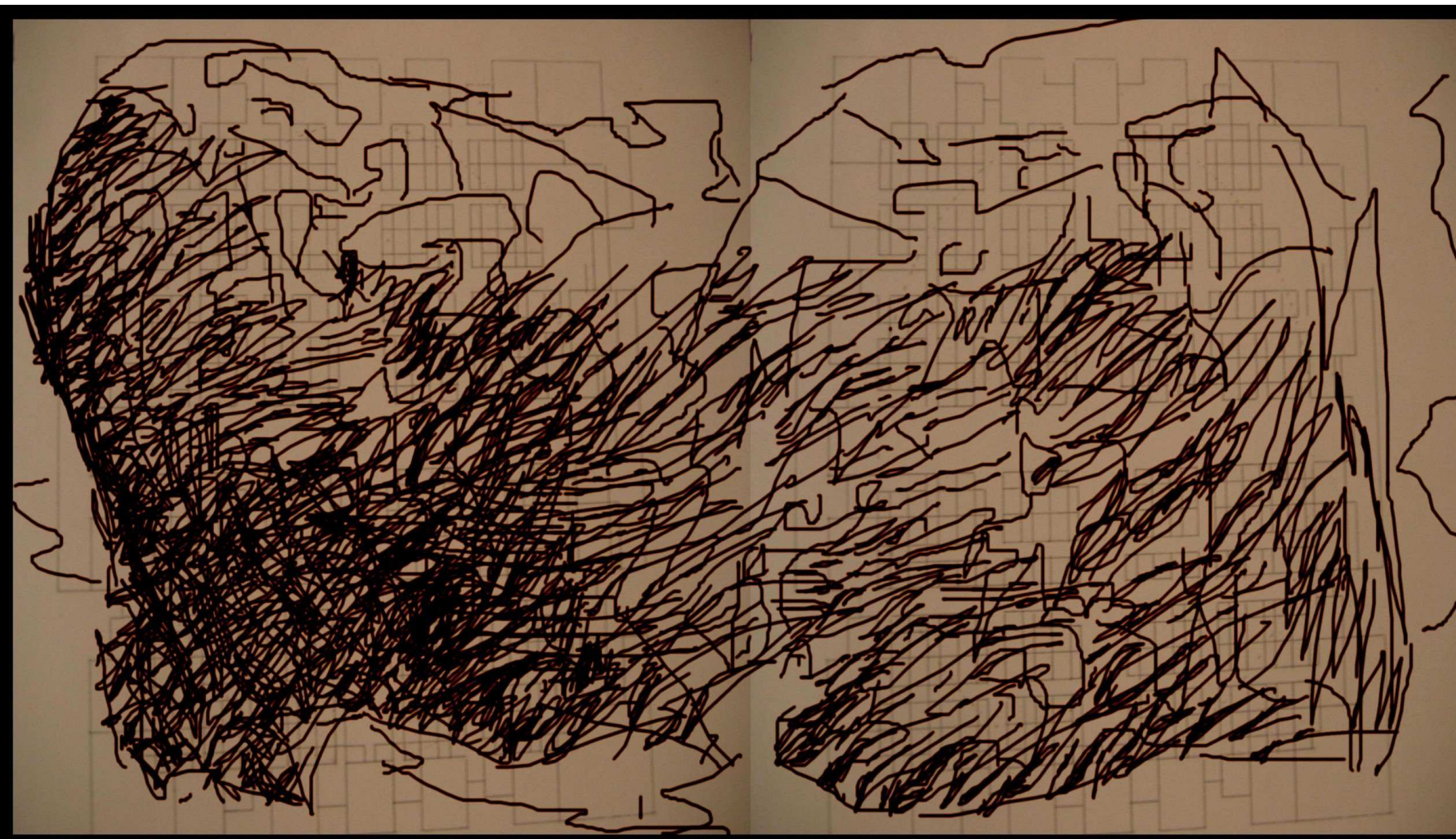




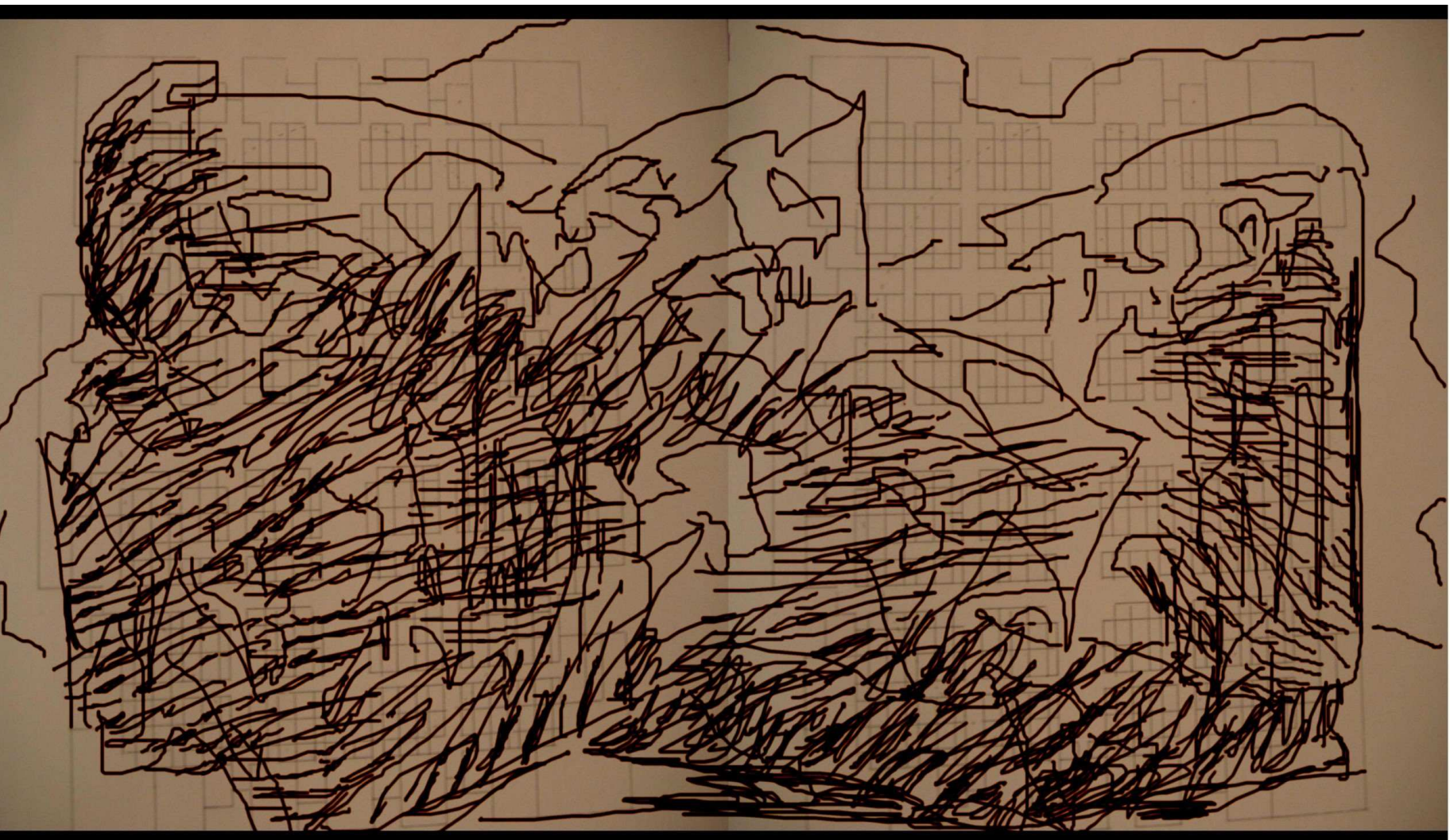




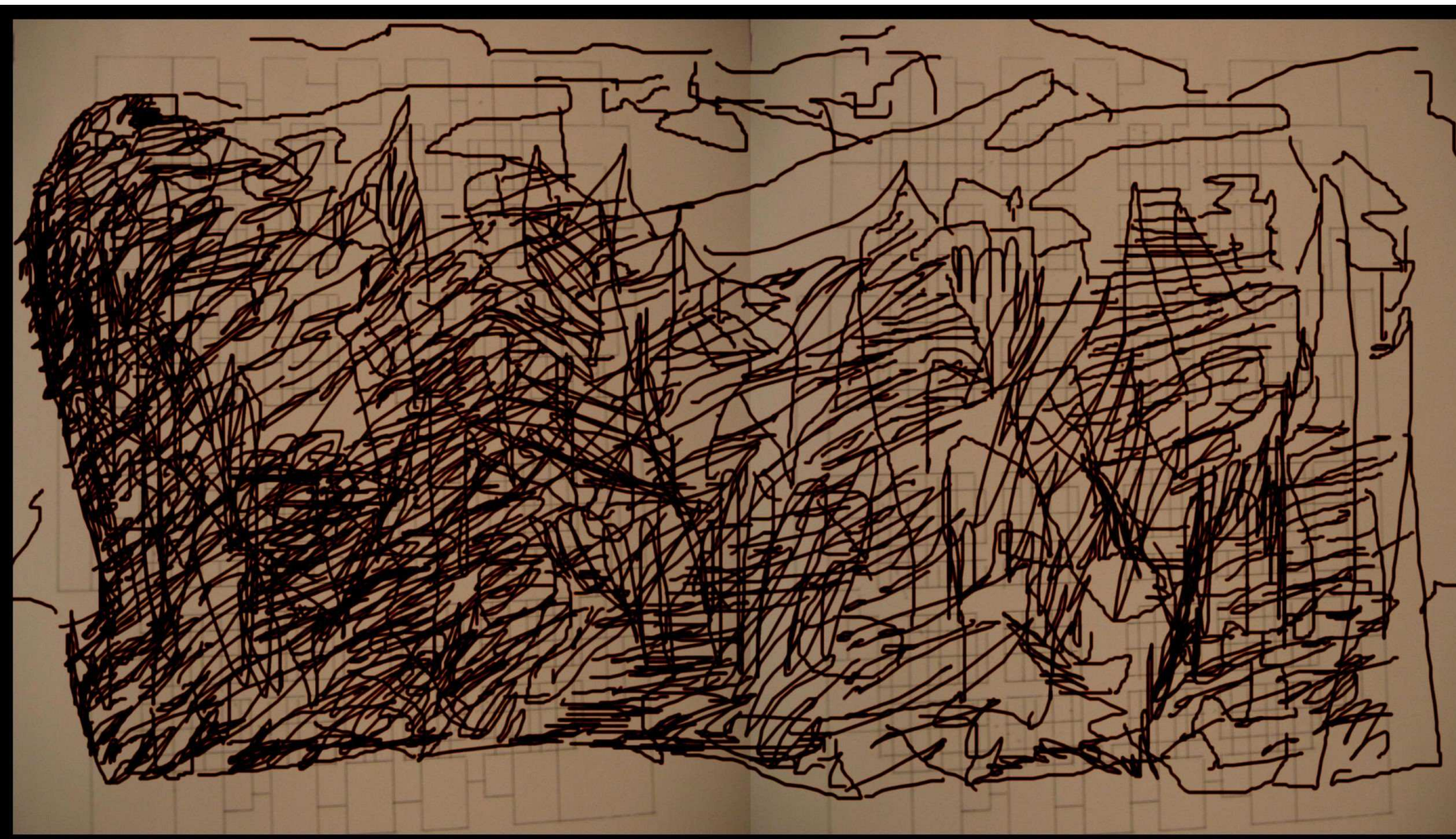








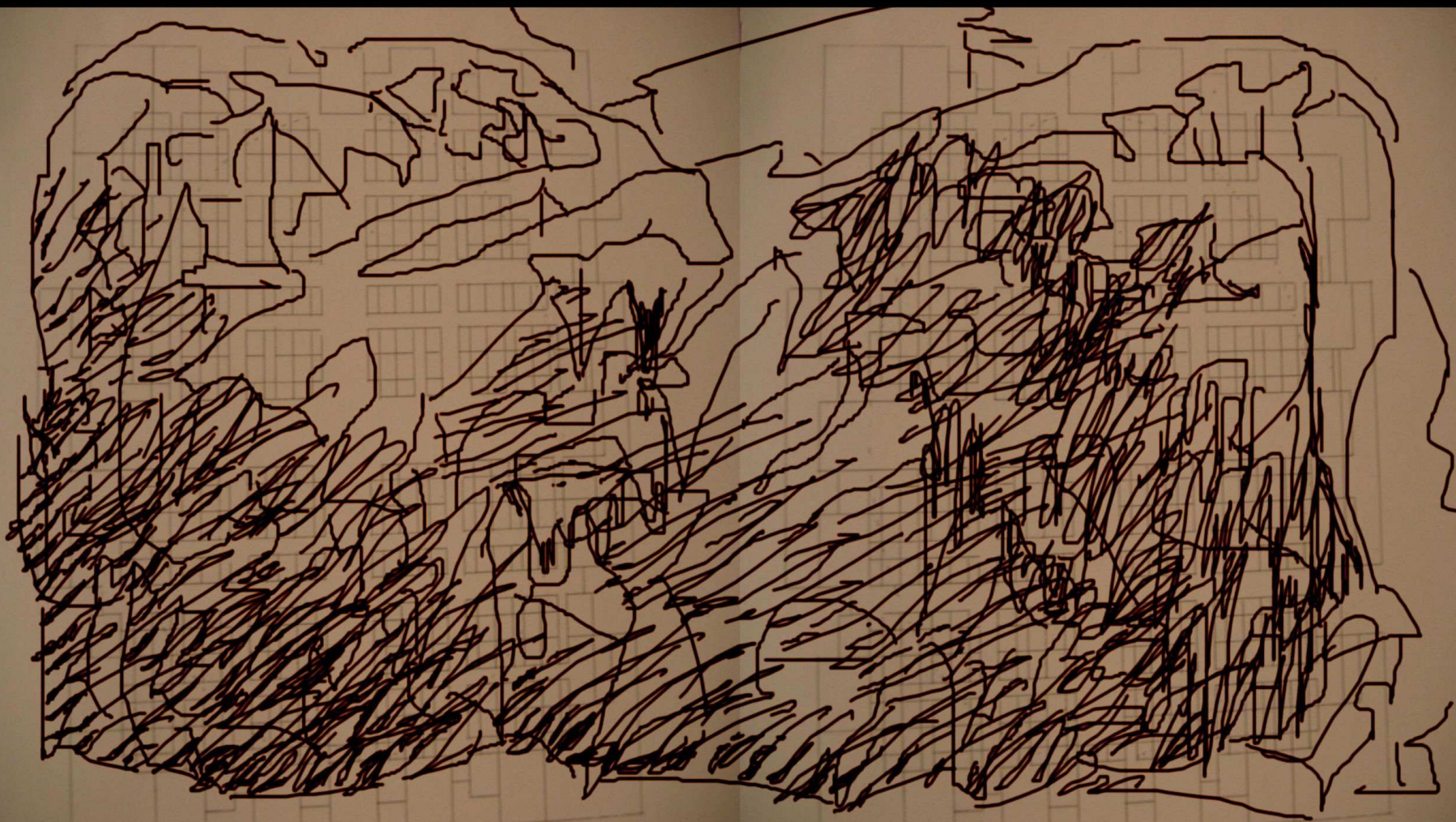




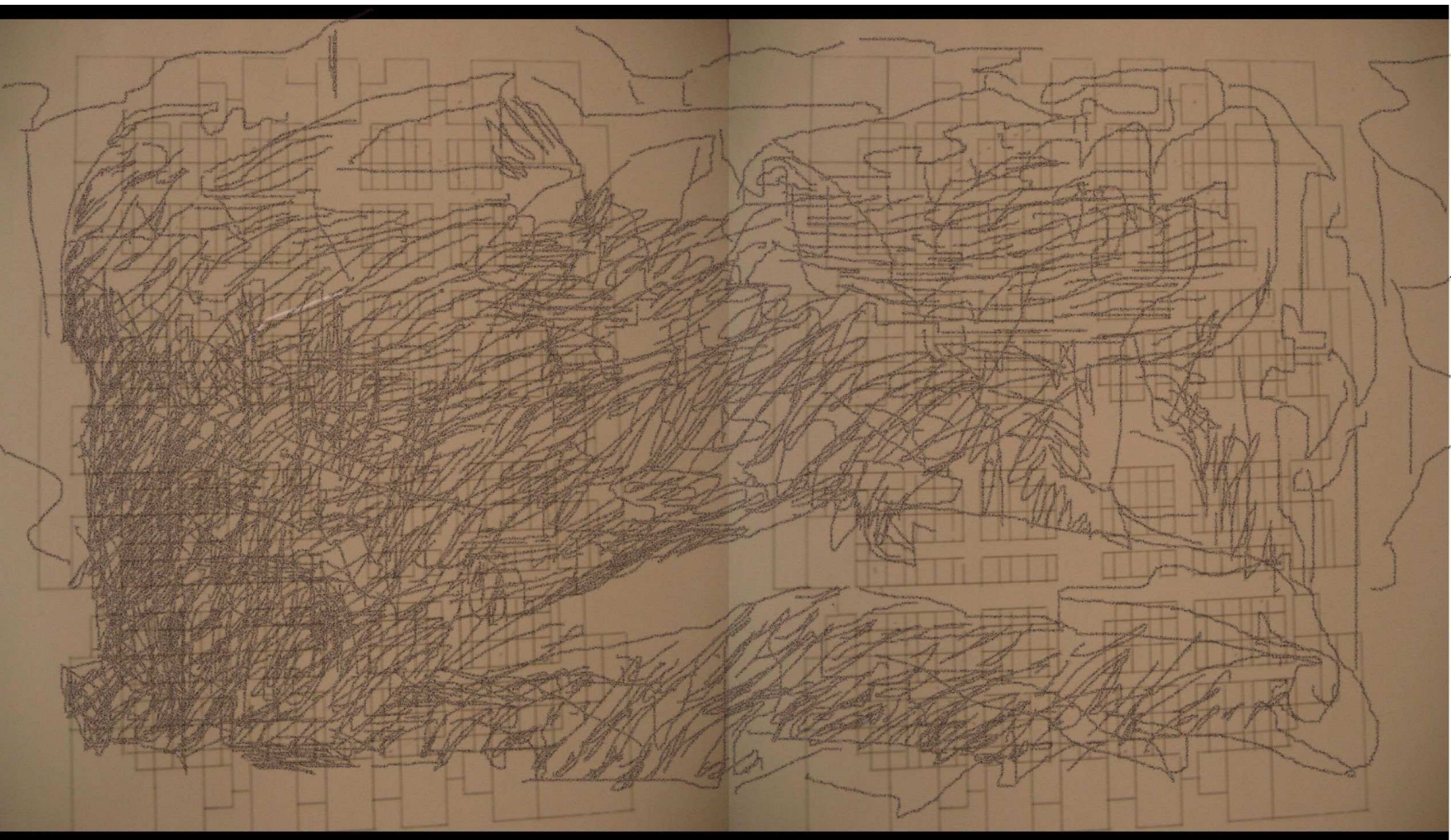








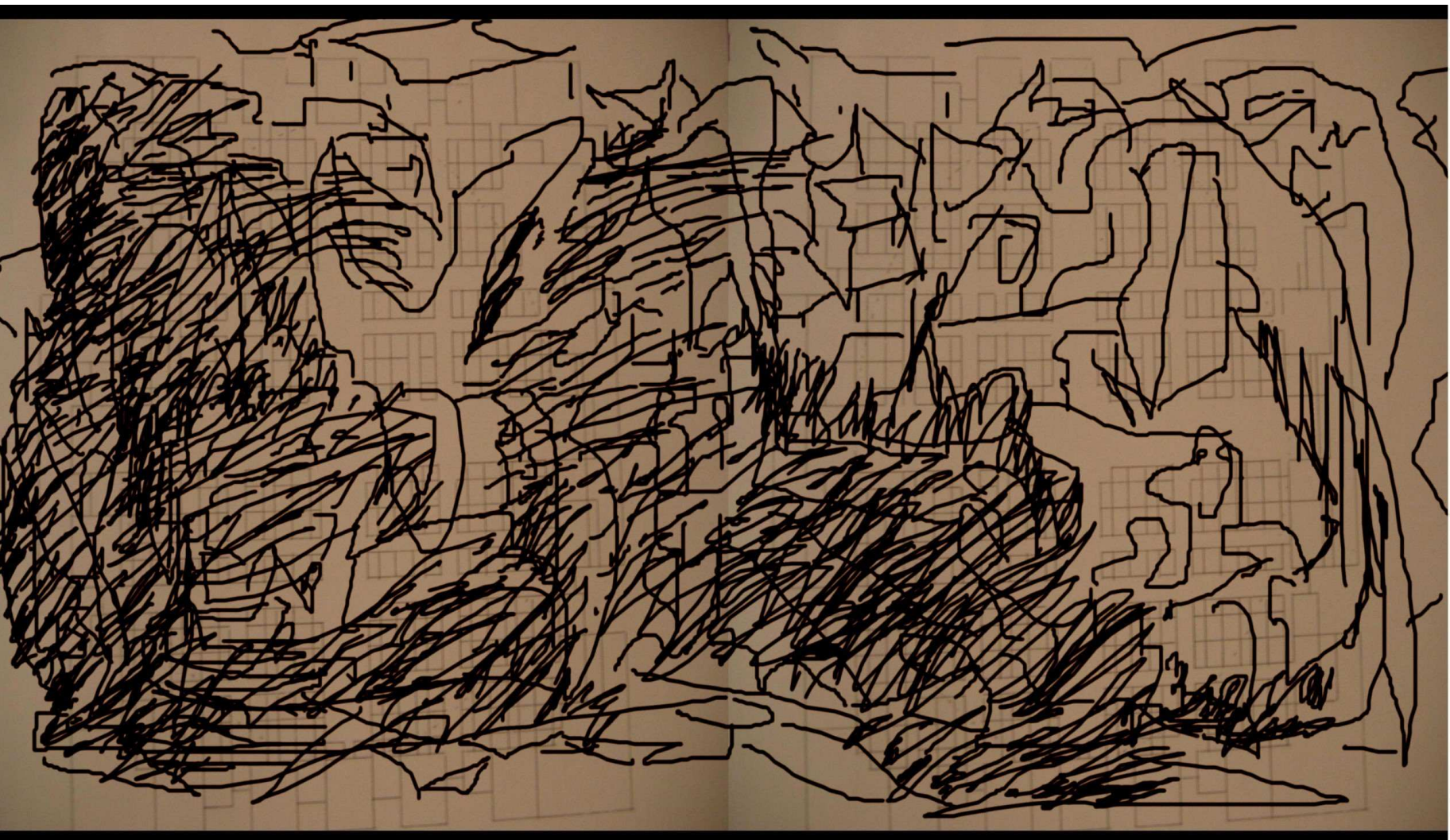




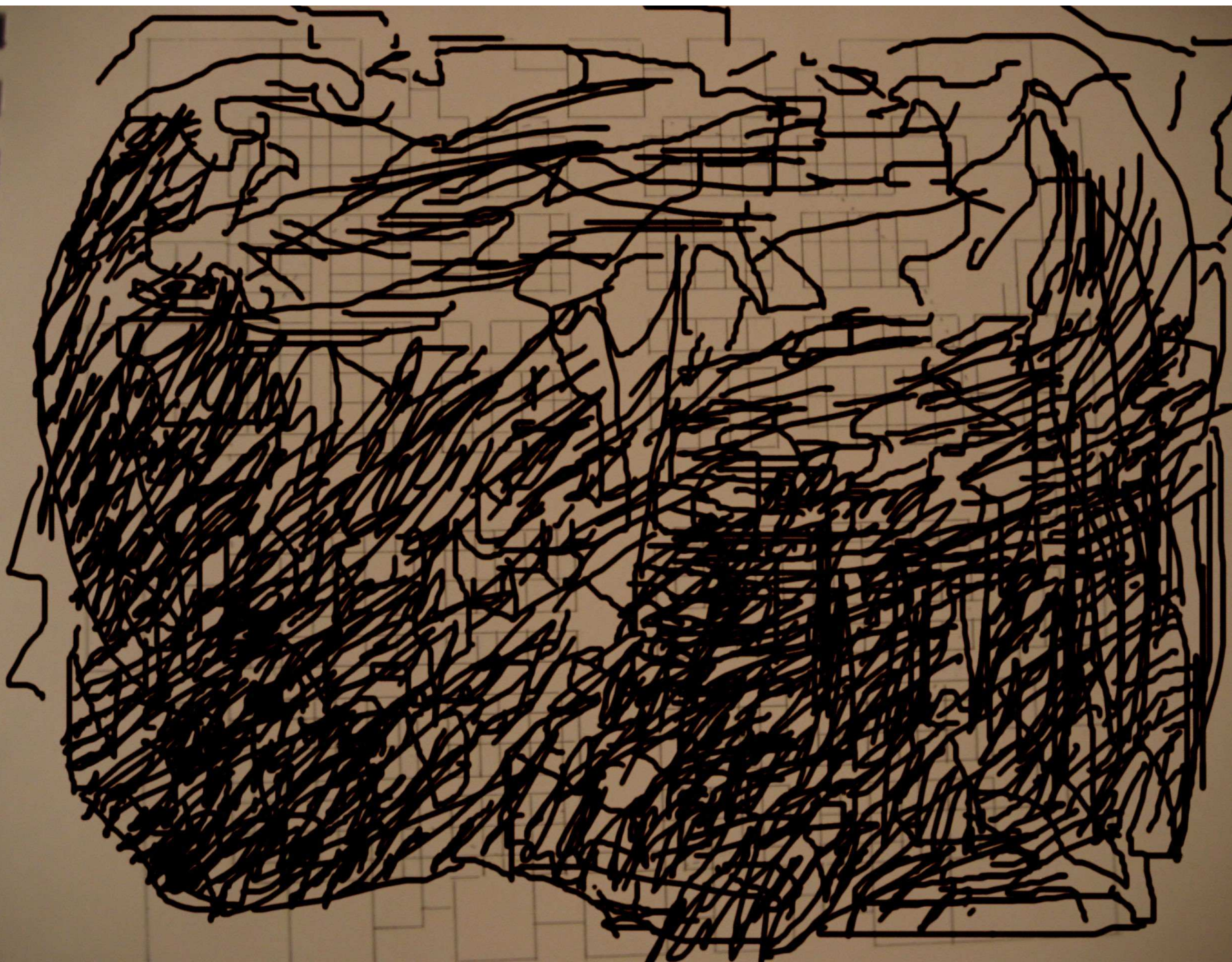












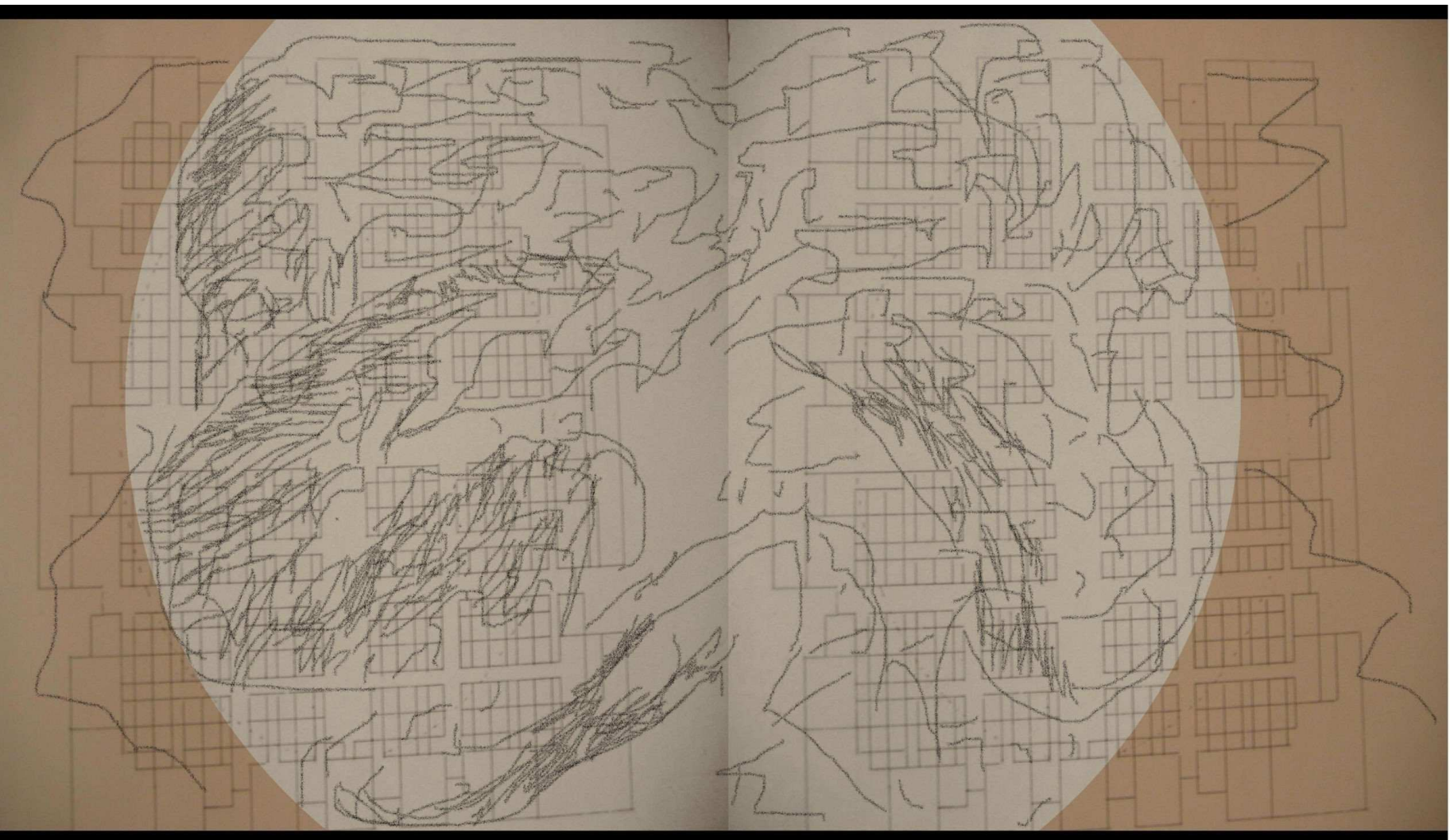








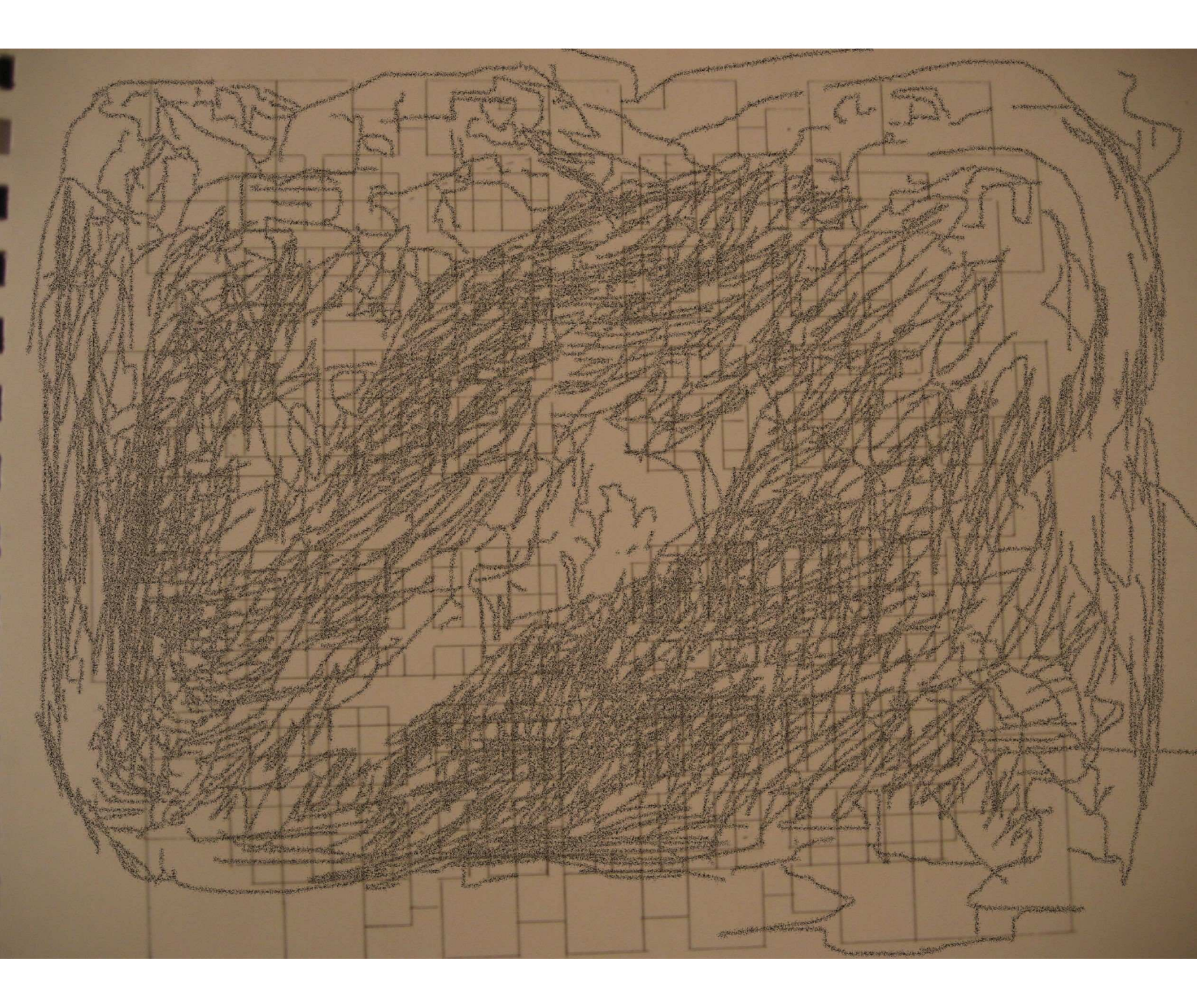




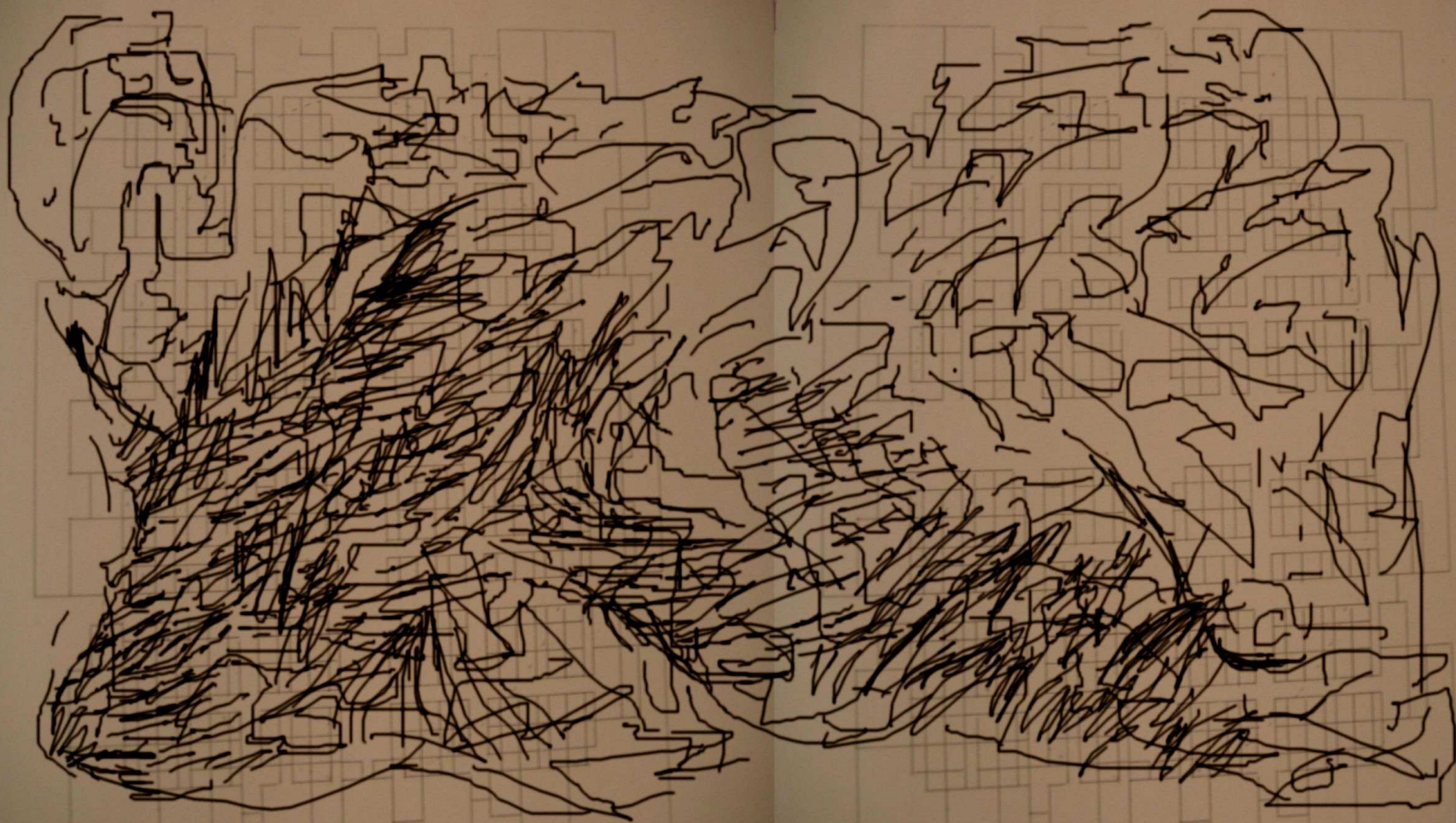














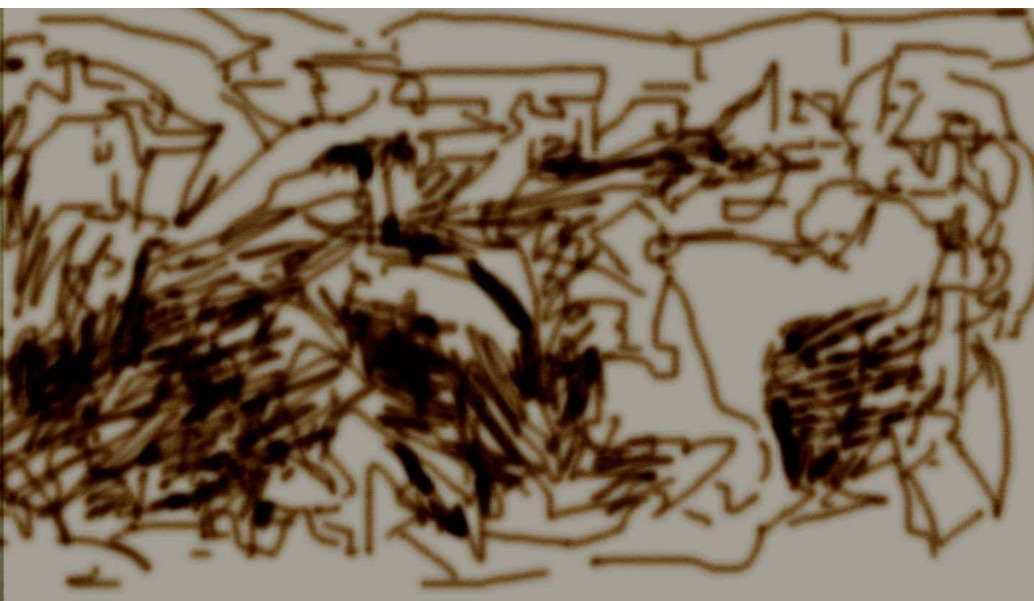




















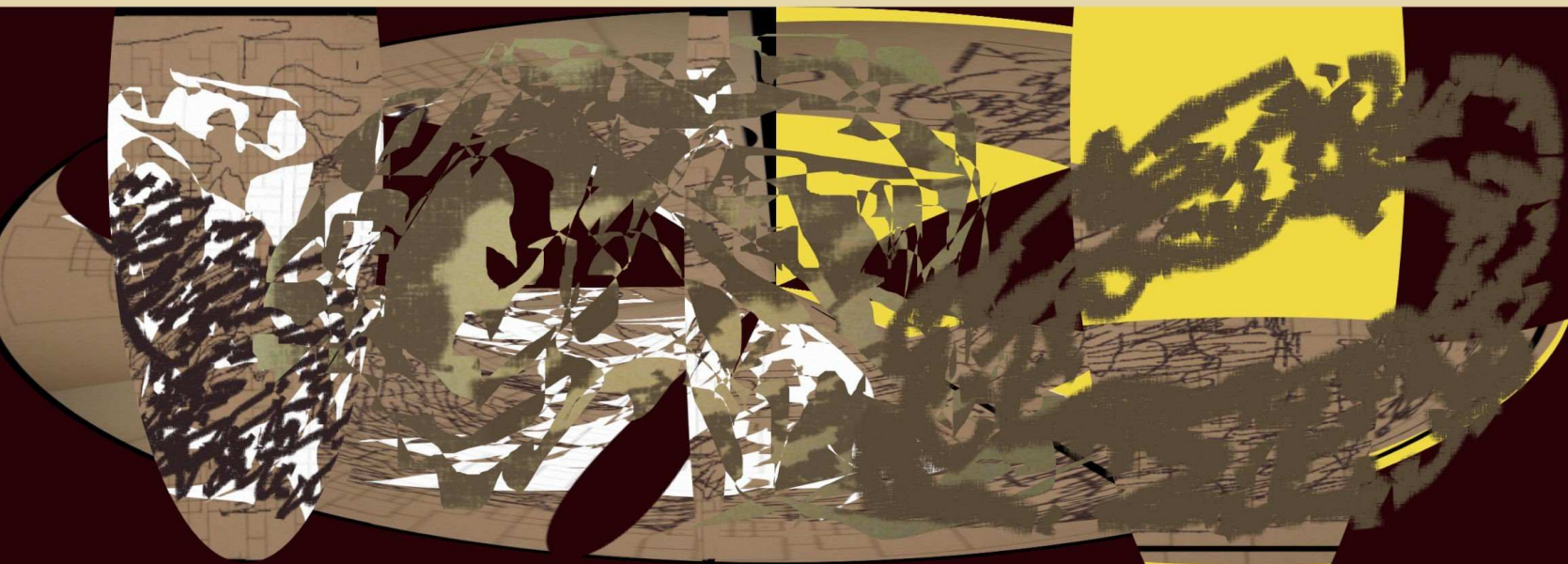


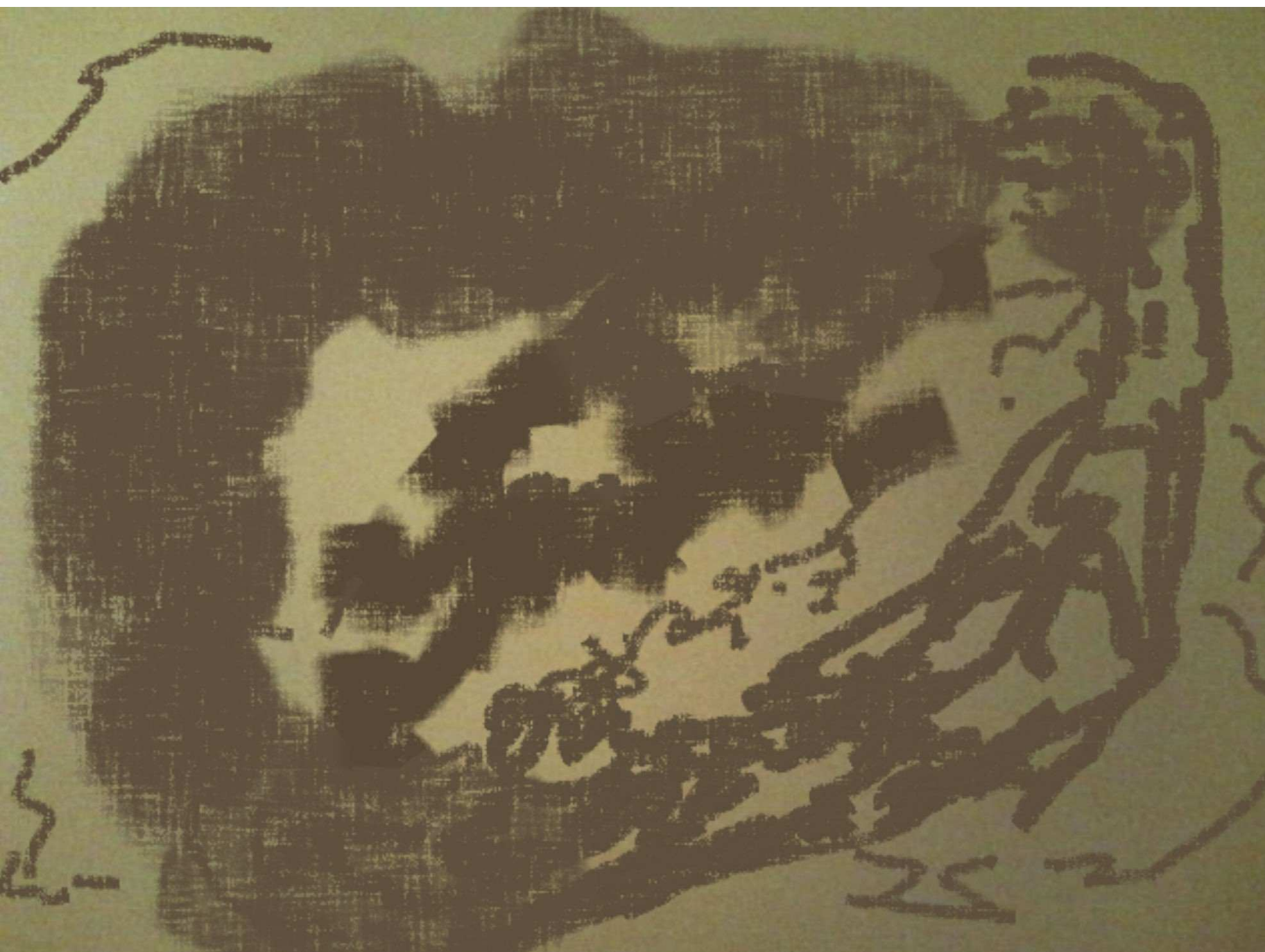






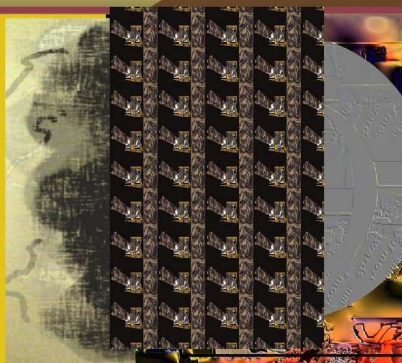
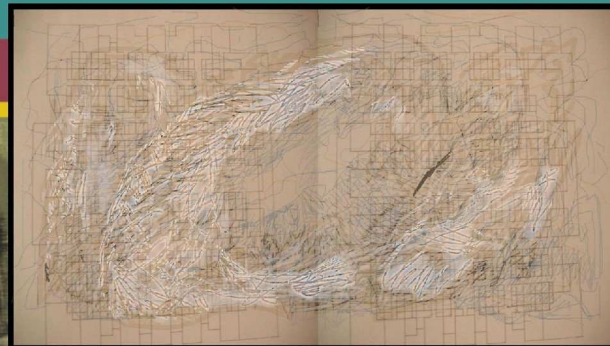
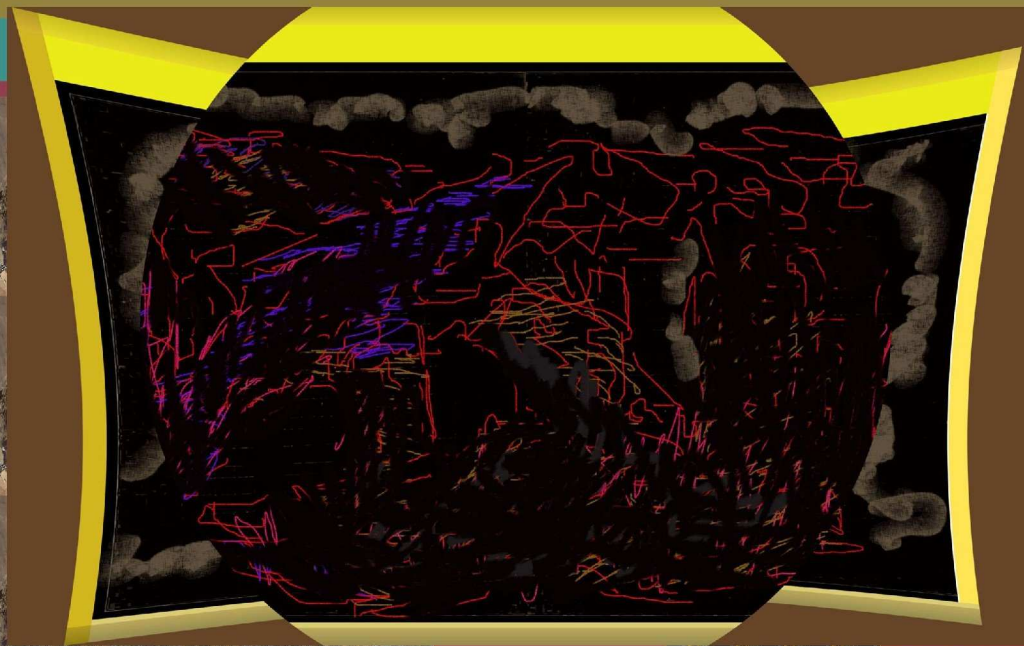








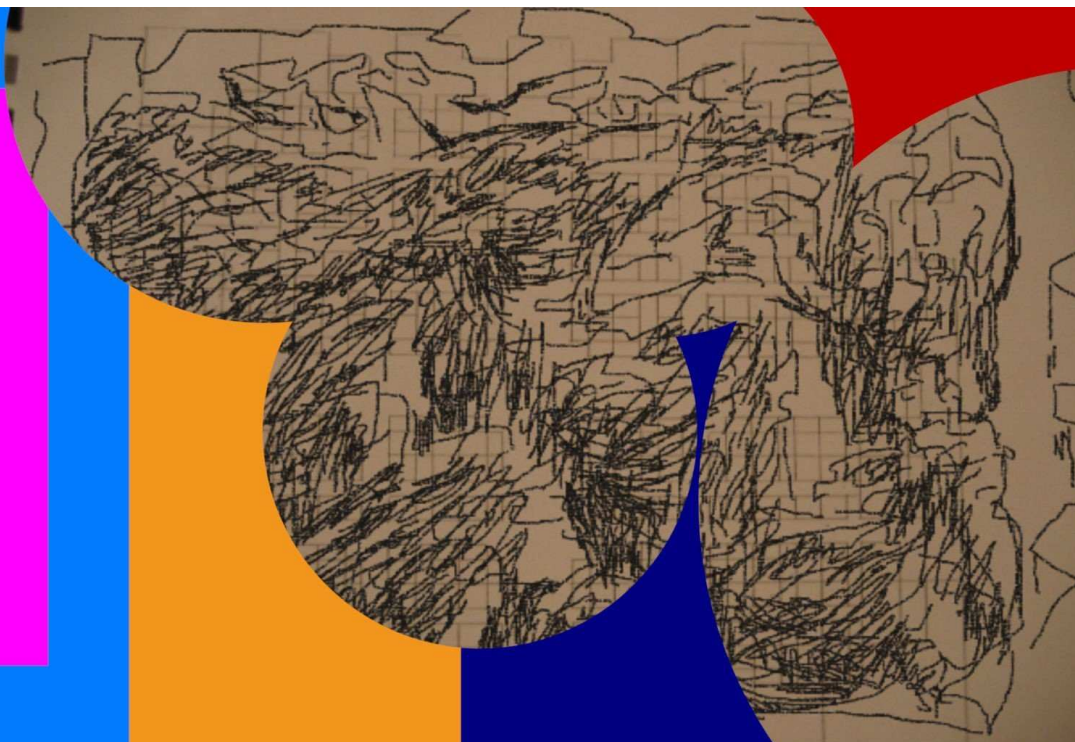




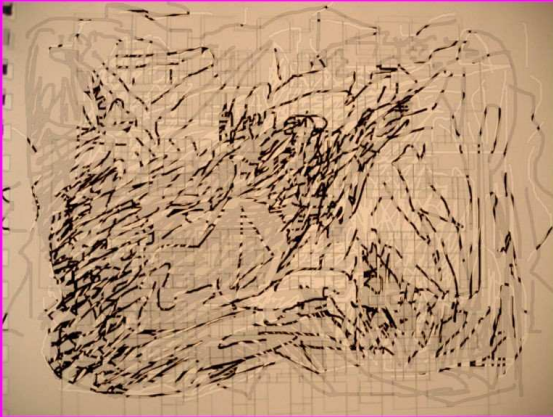






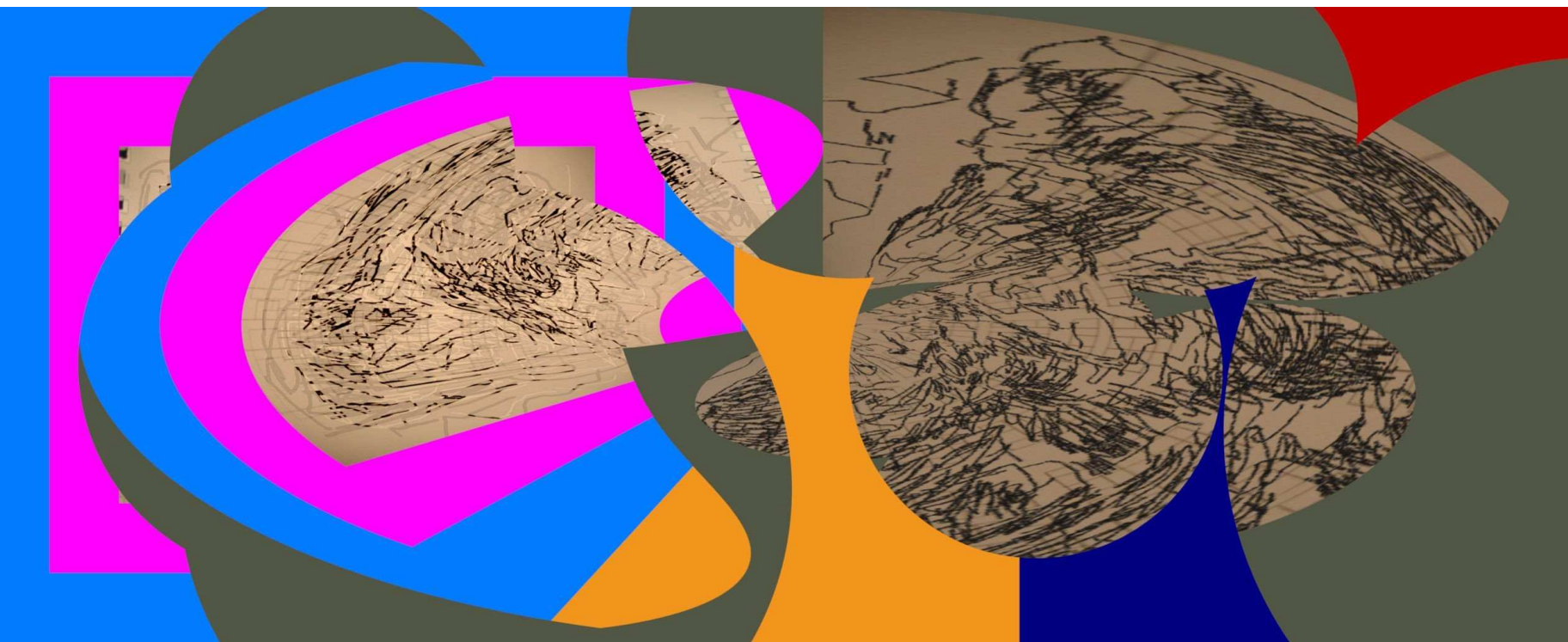




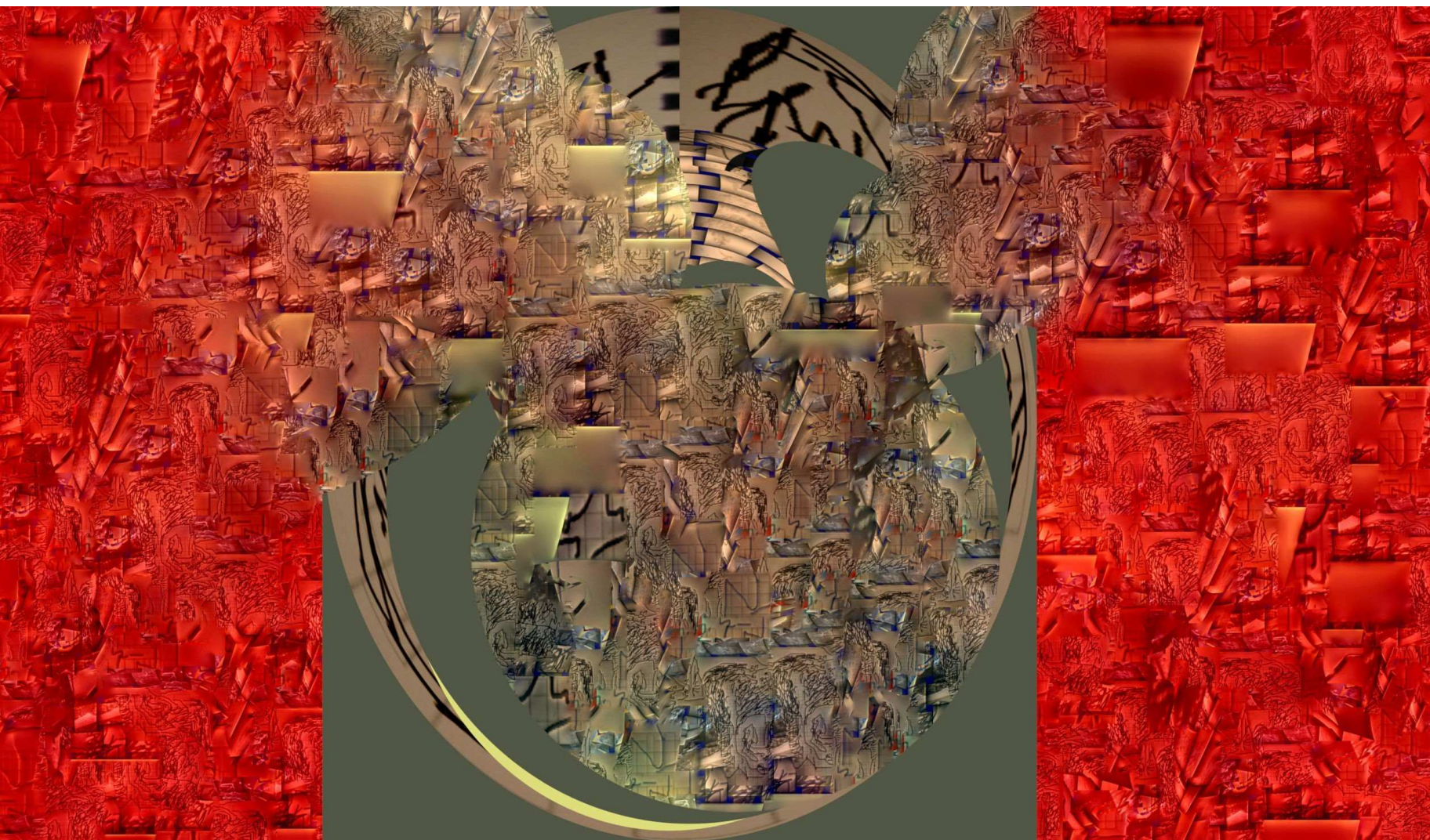












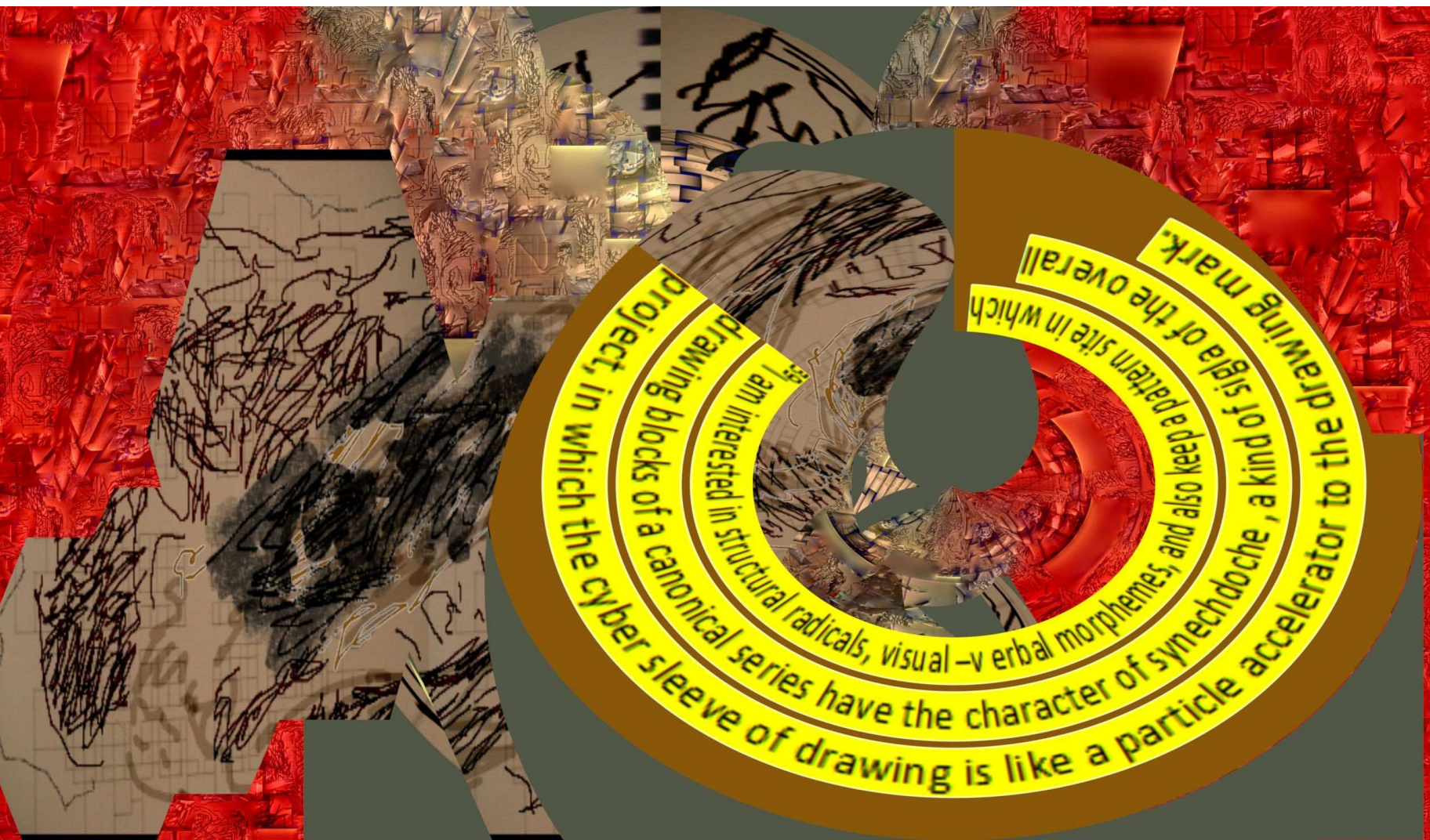




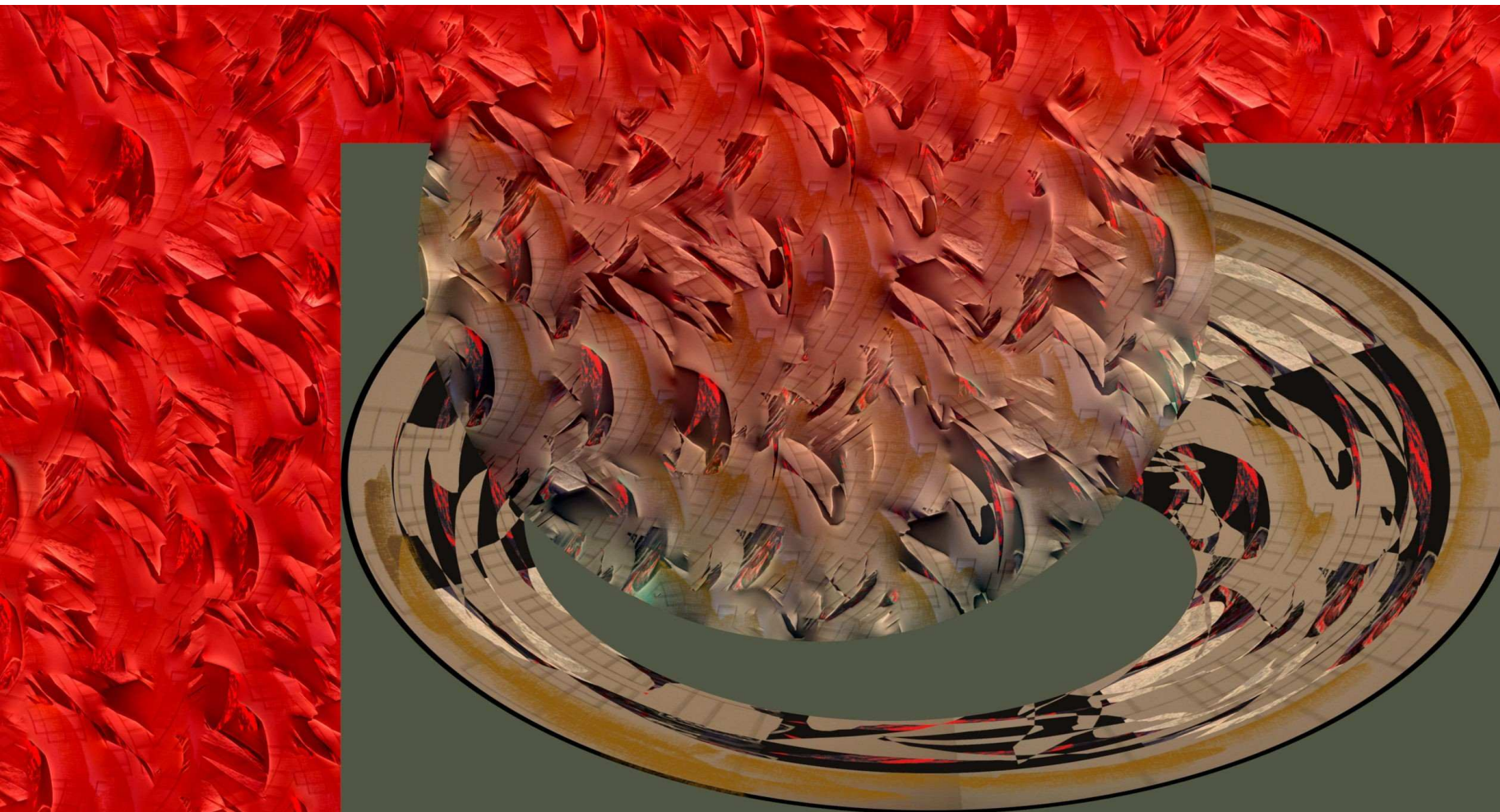






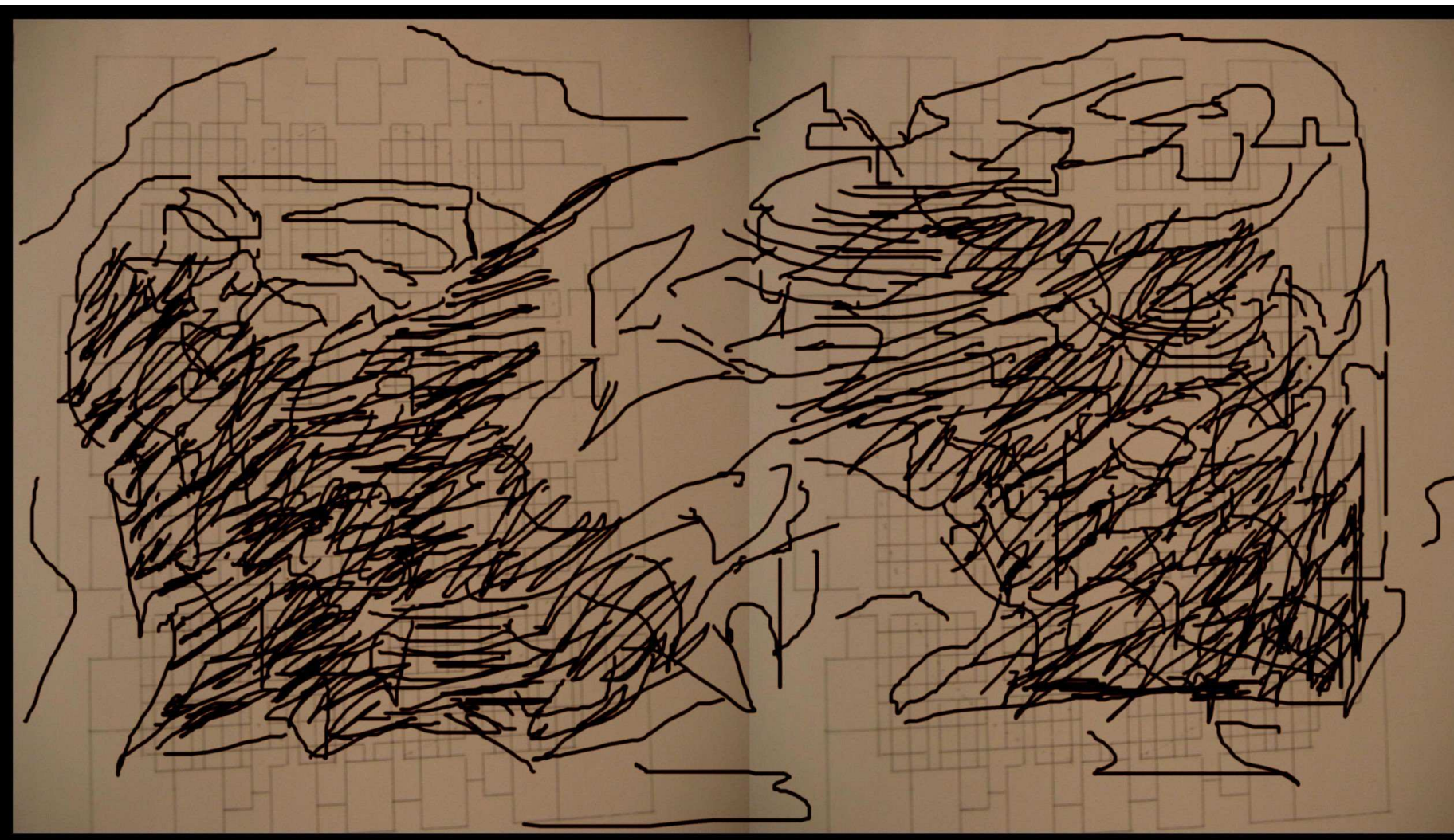










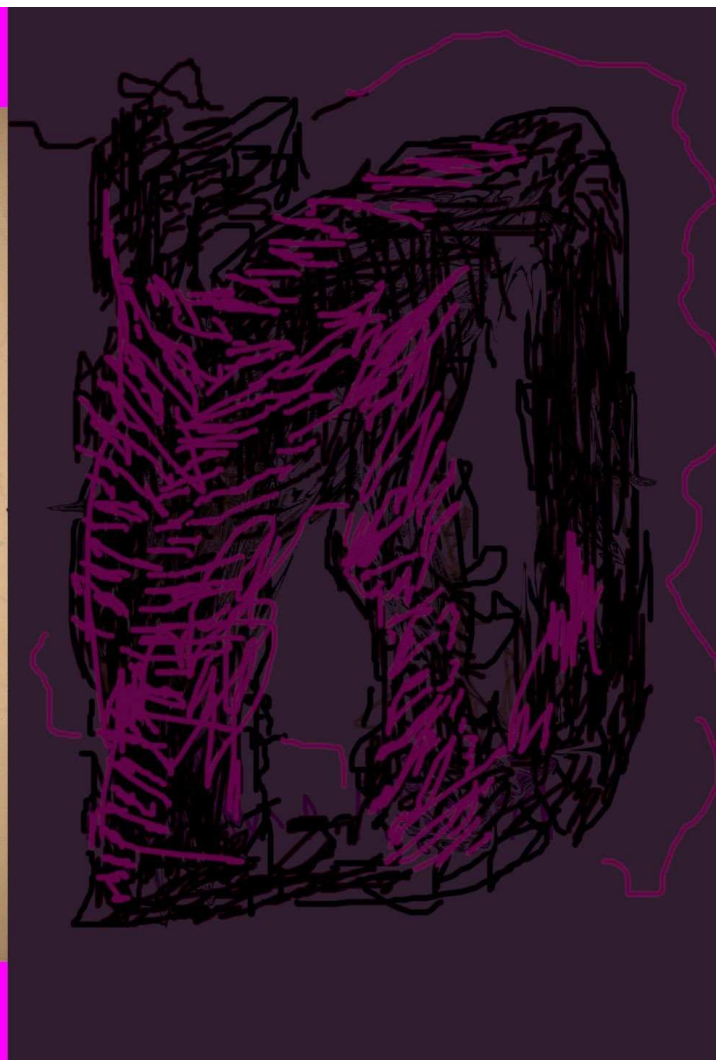
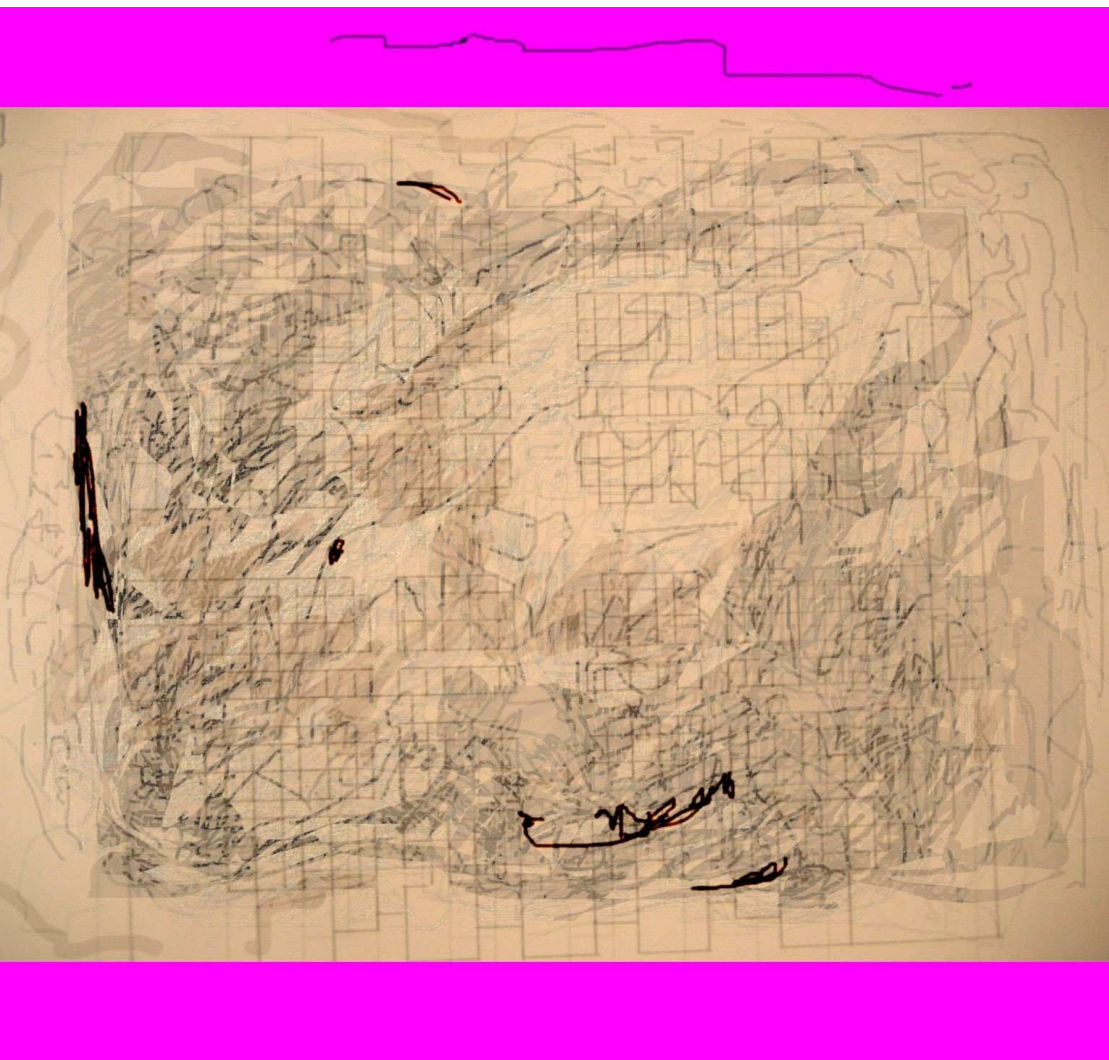












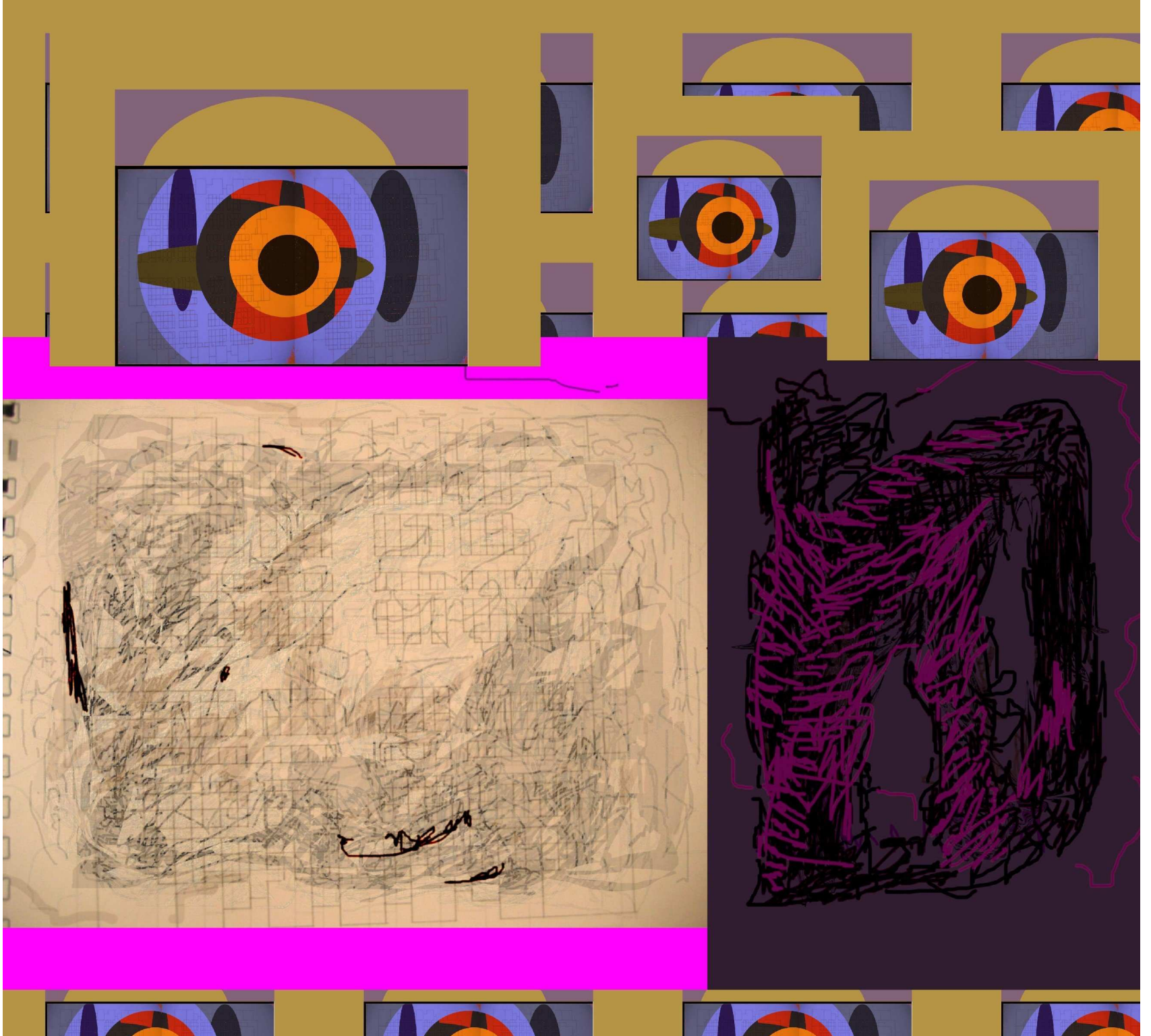








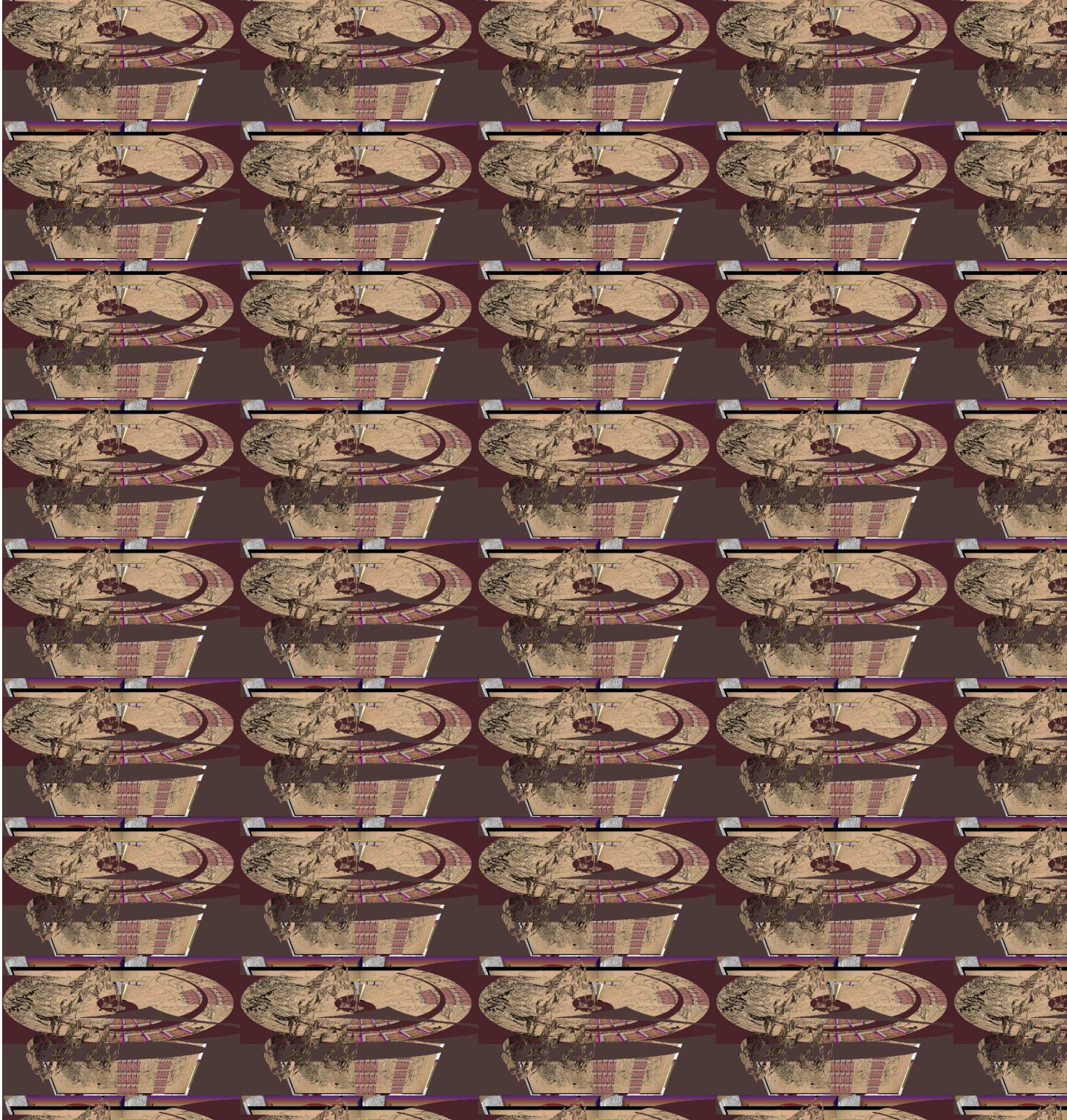




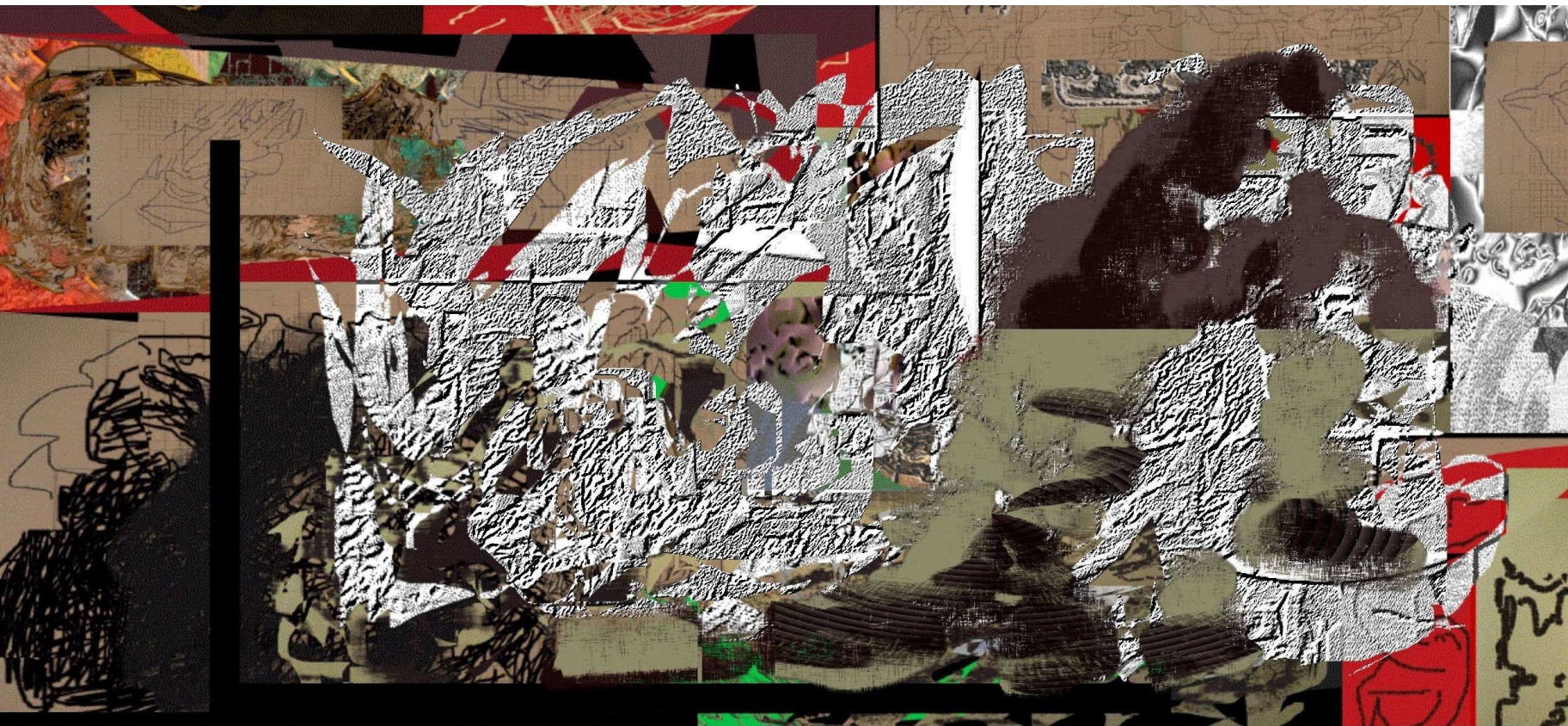








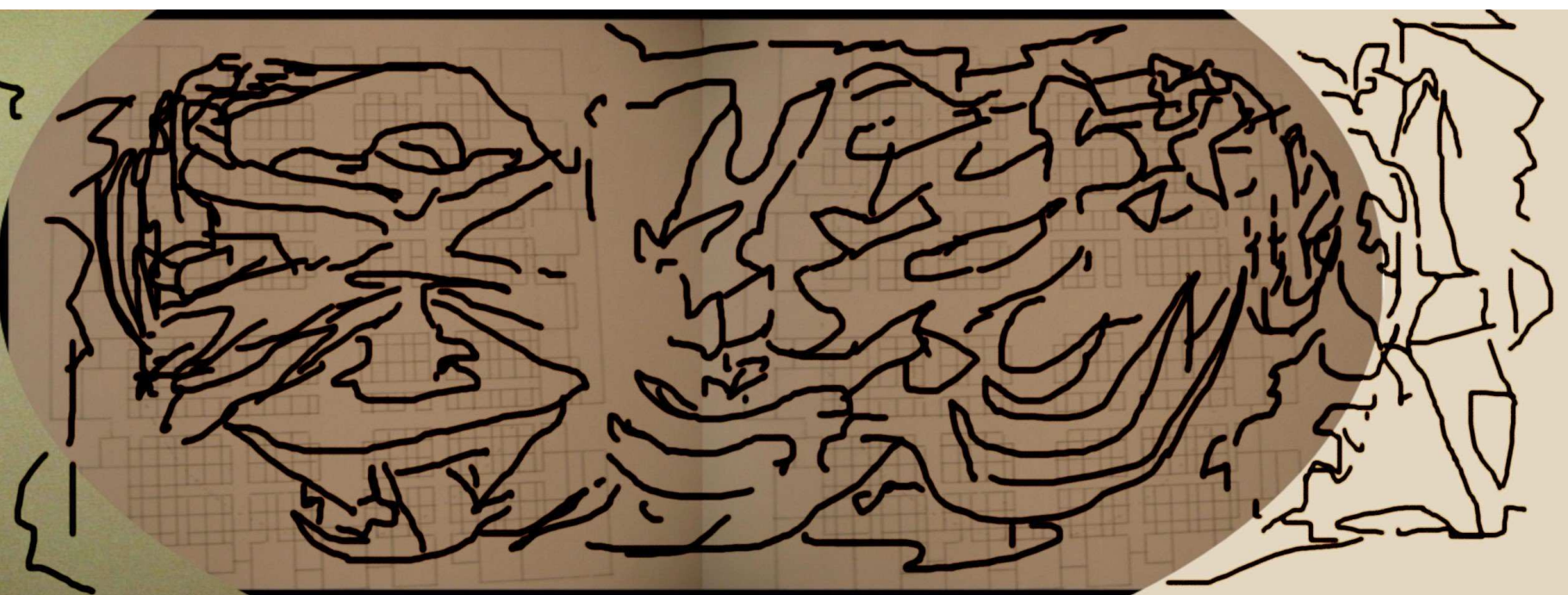






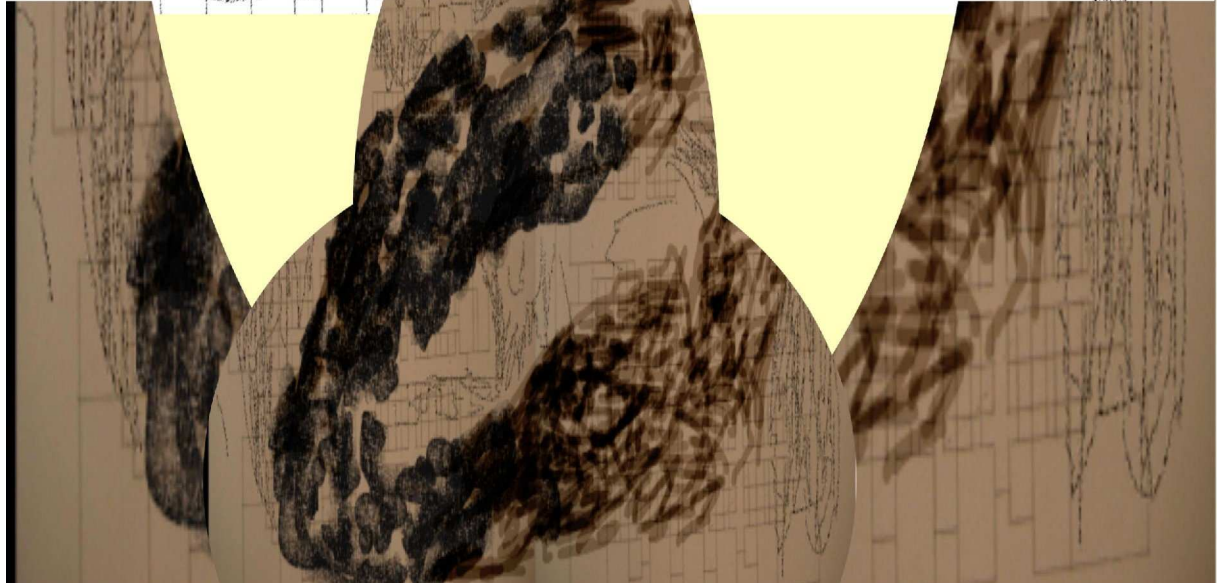
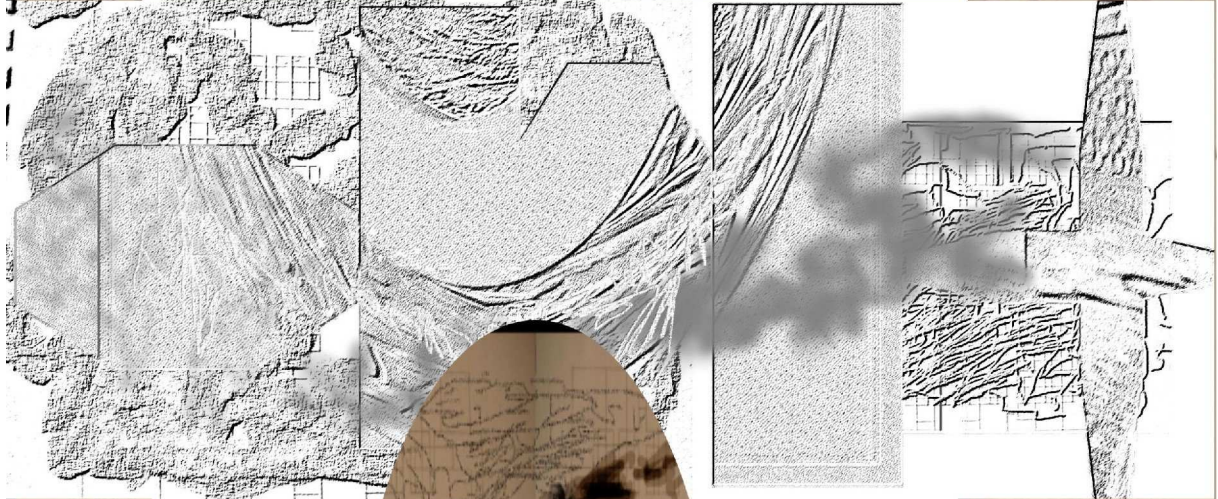
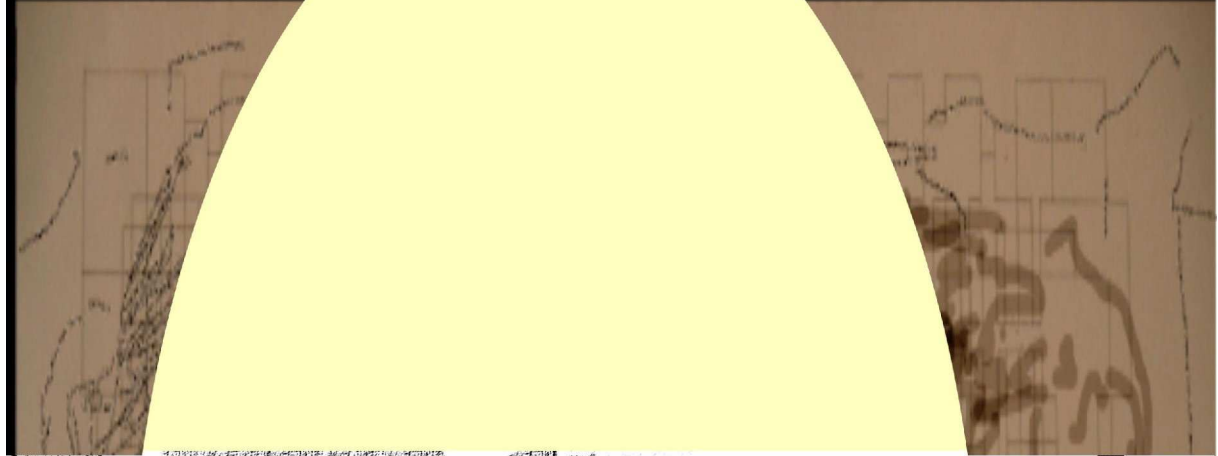


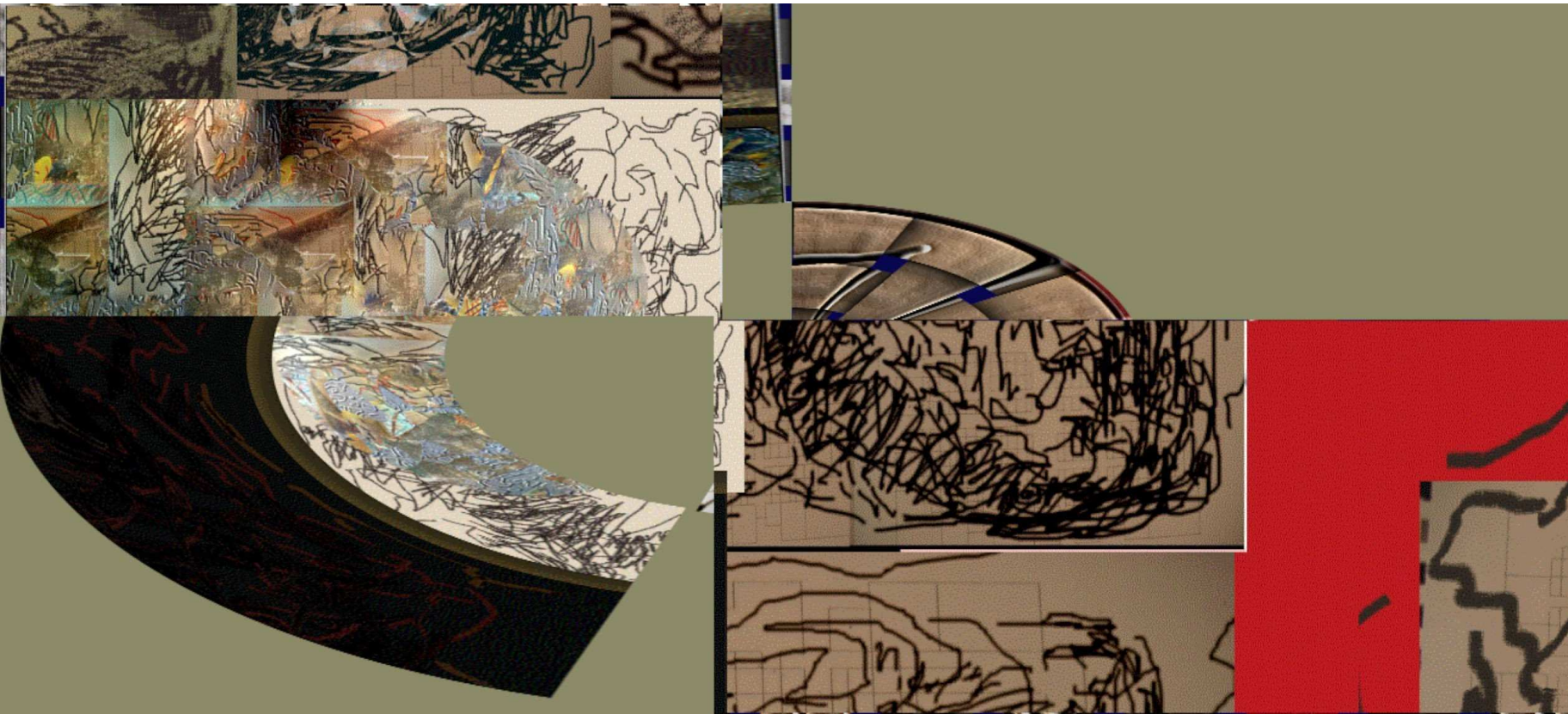




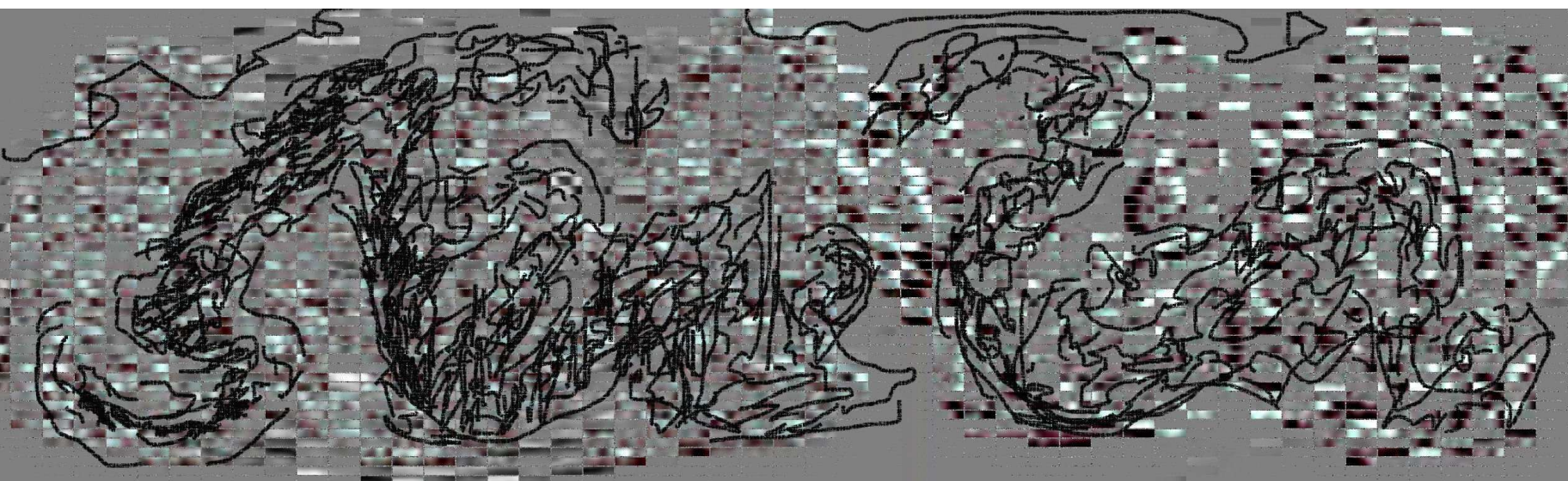


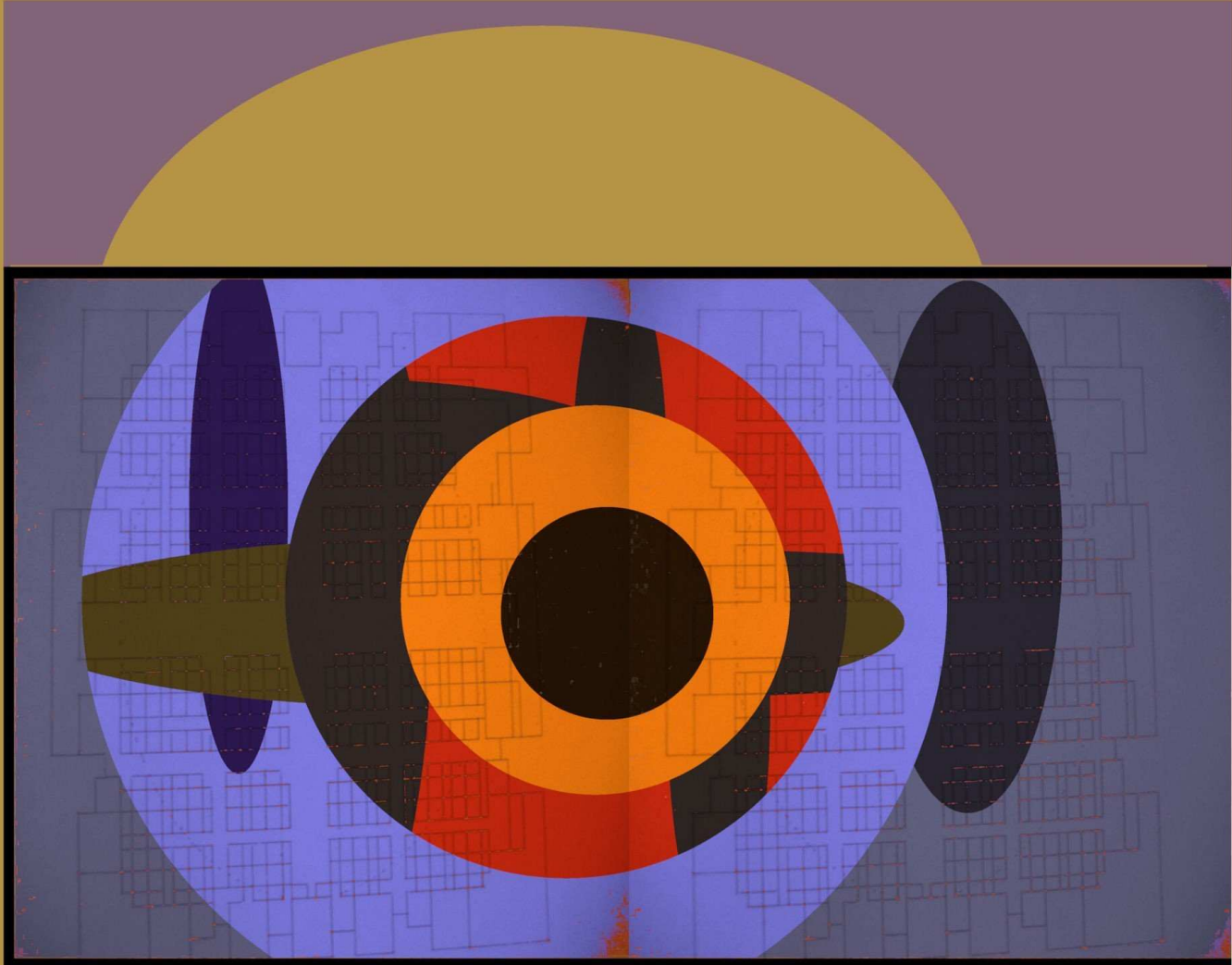








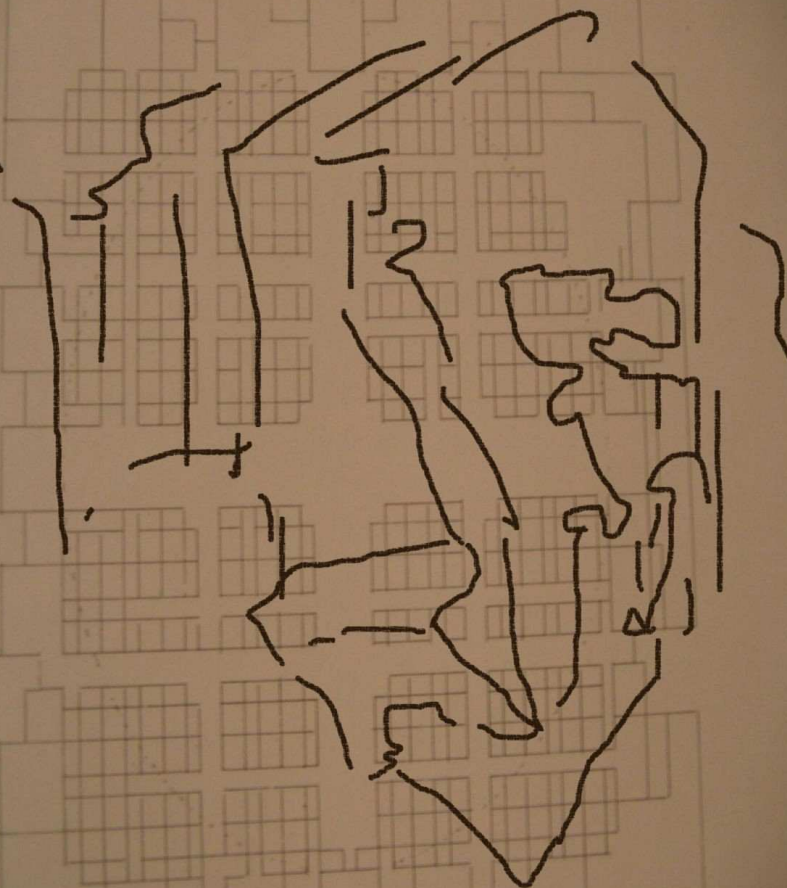




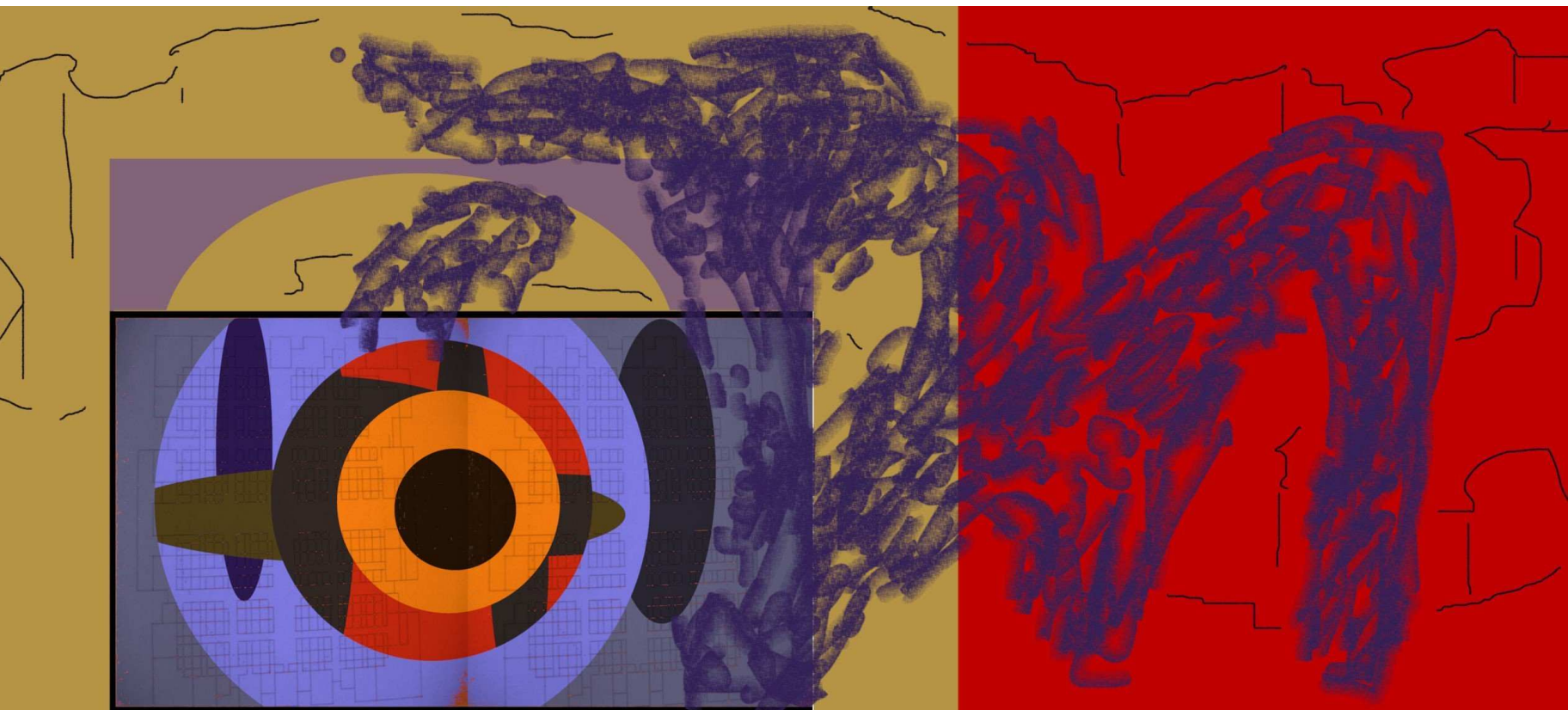


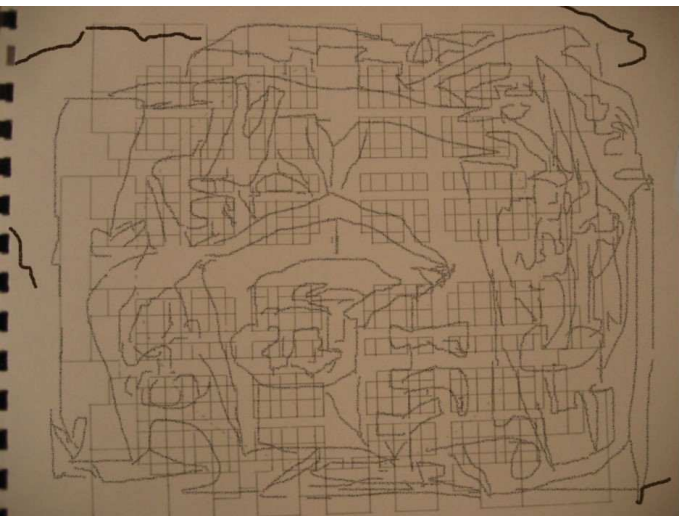




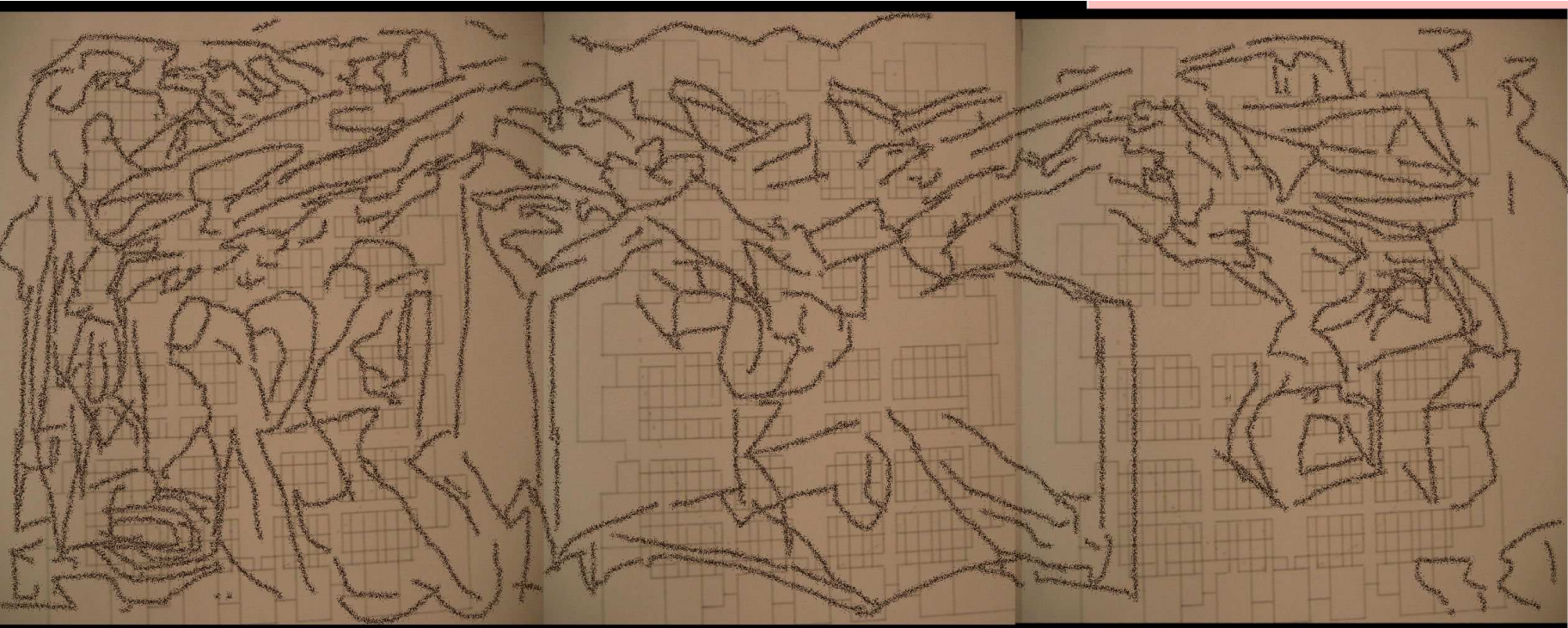












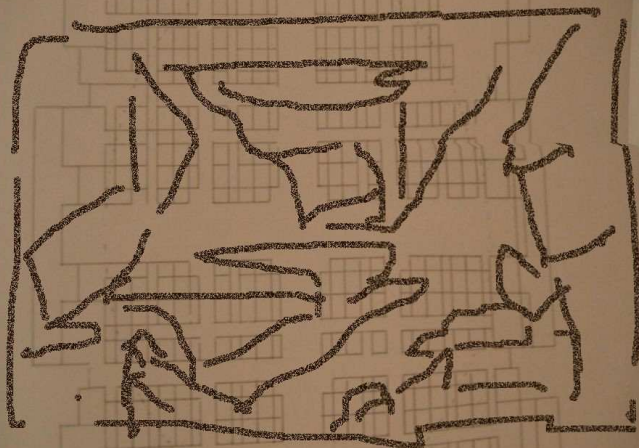
synplosion 3





synplosion 2

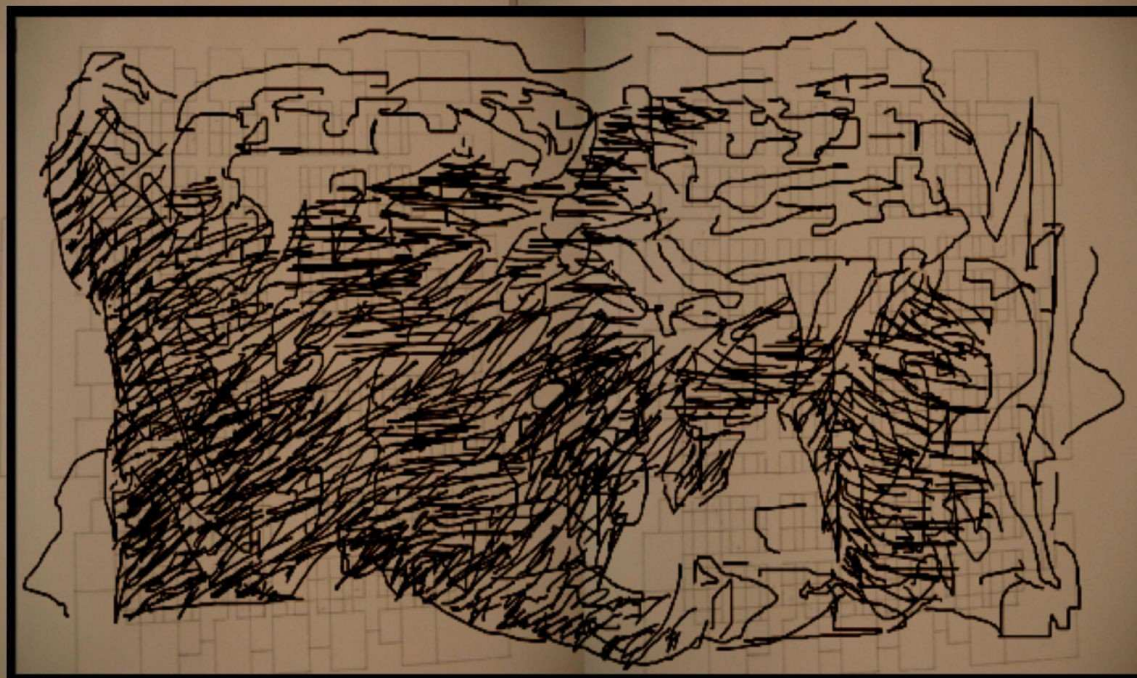
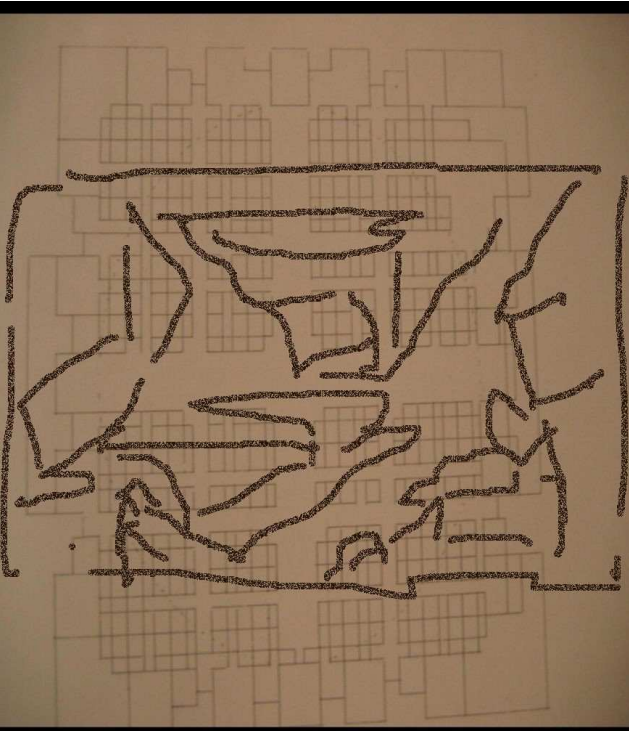


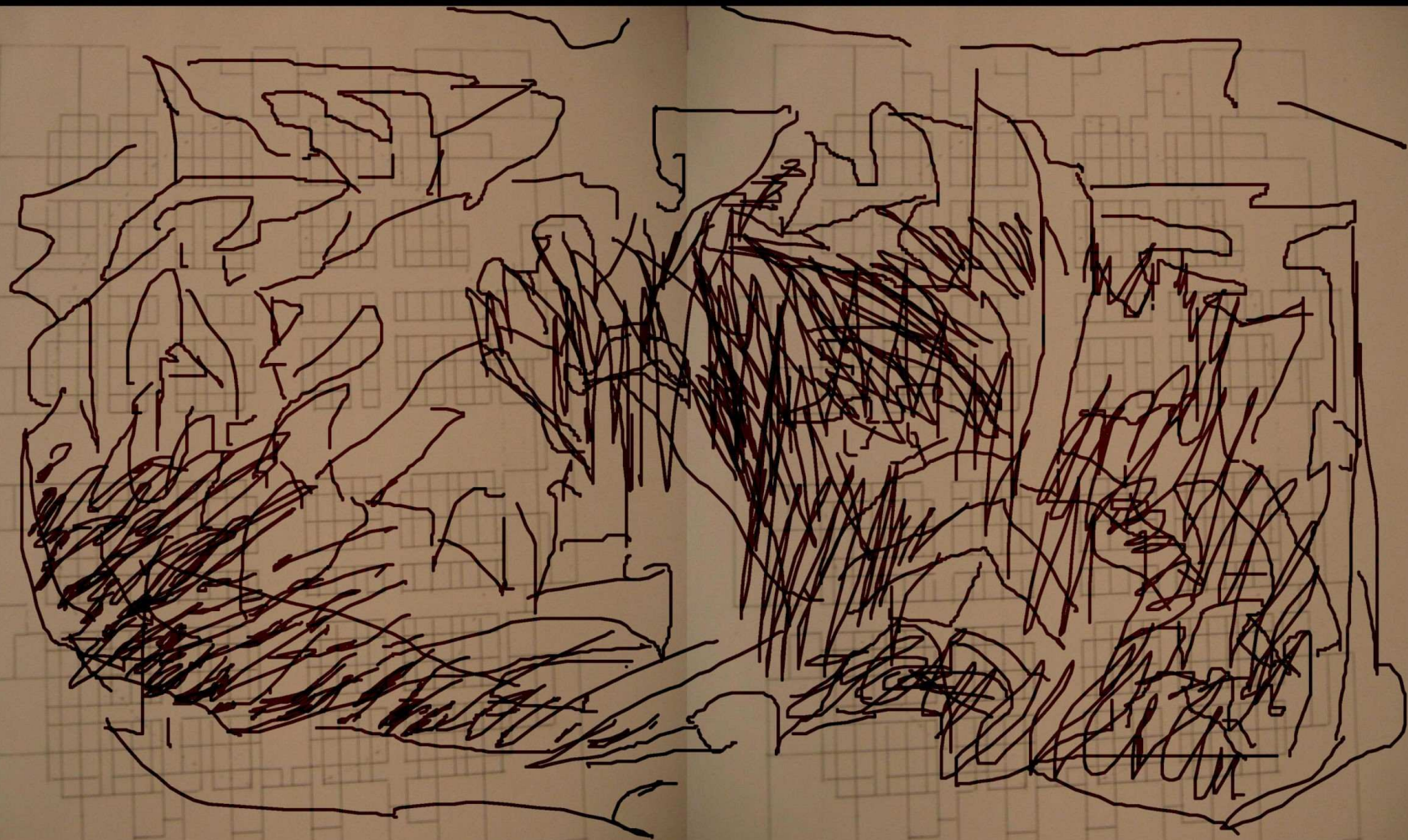


synplosion 1





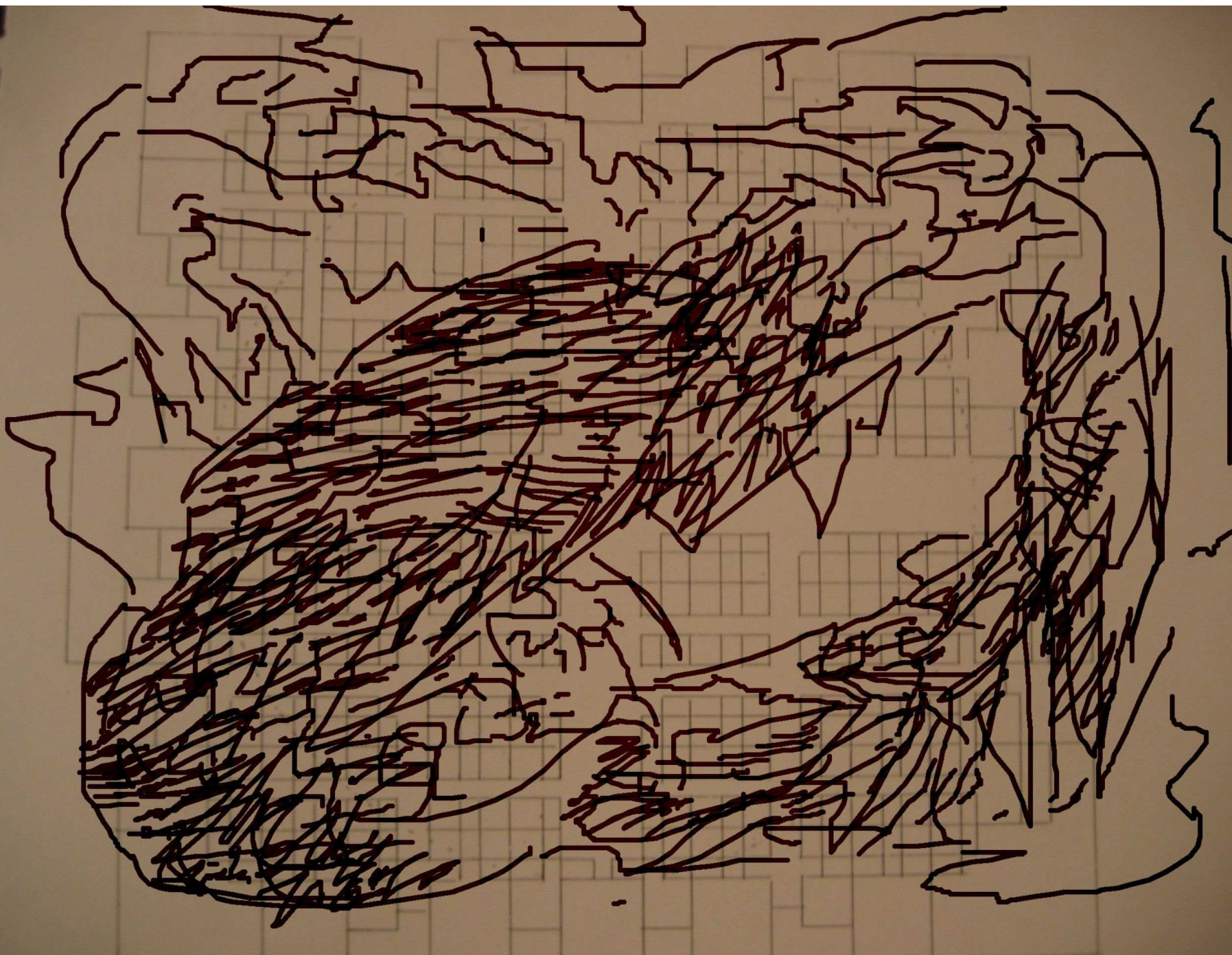




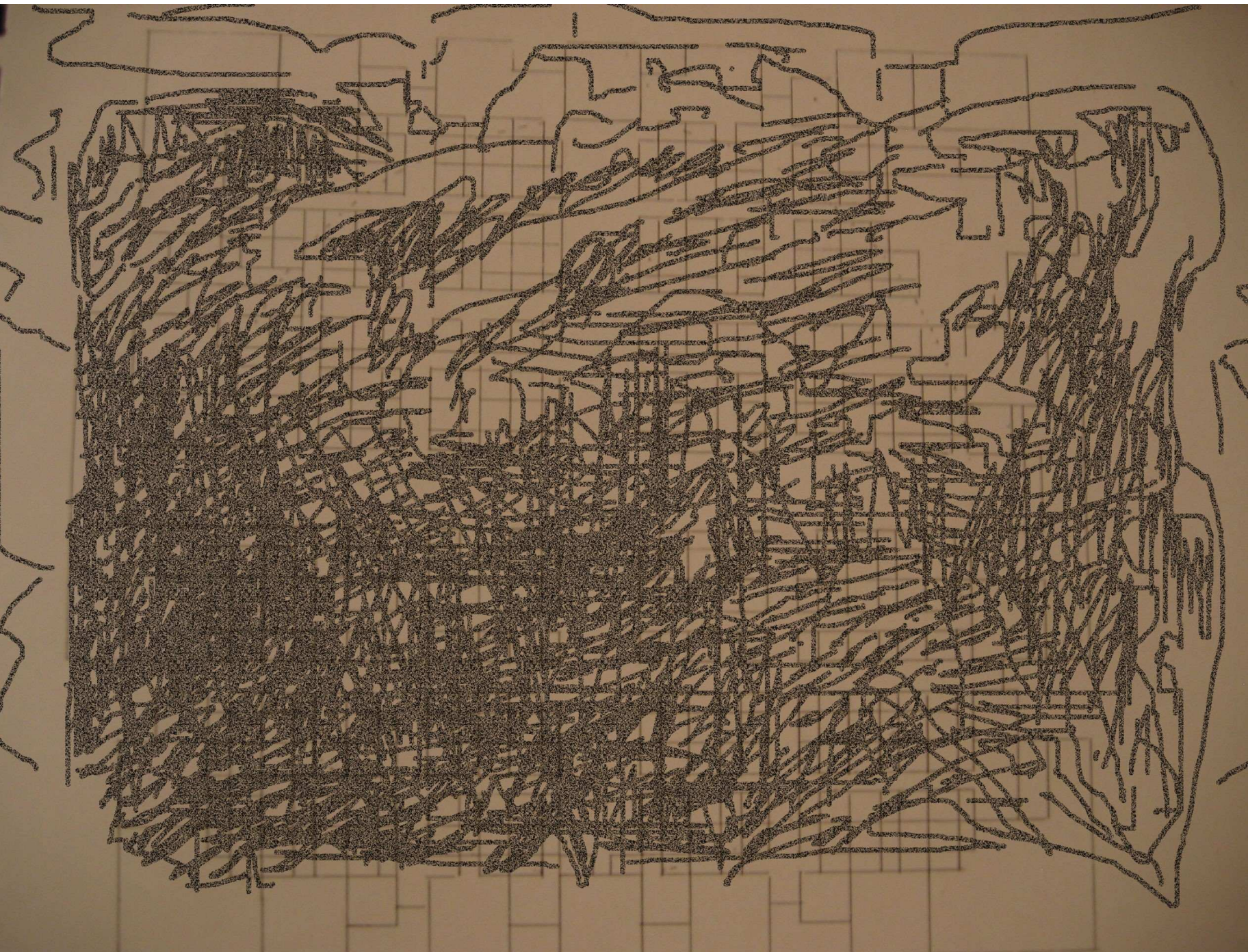




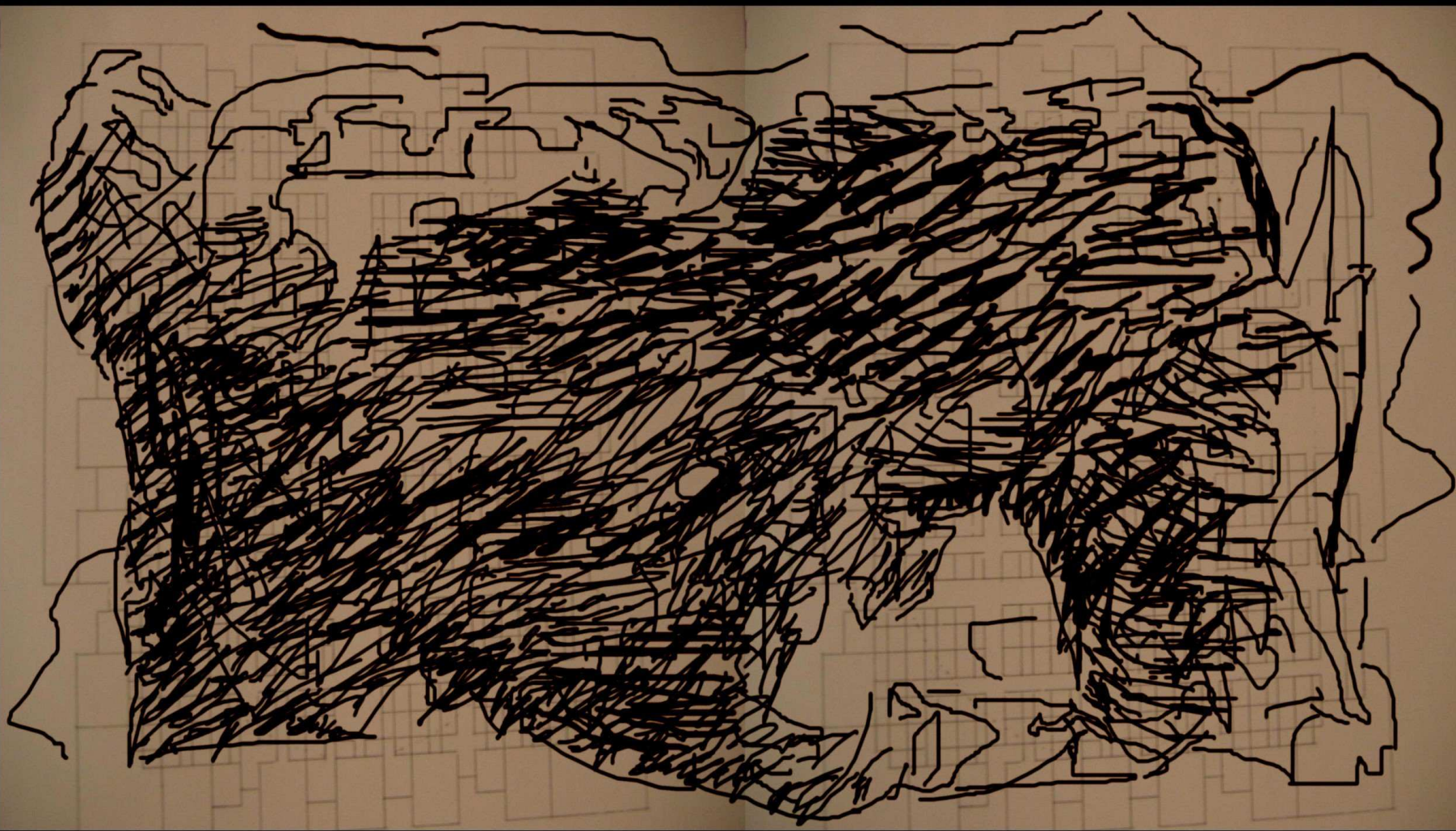




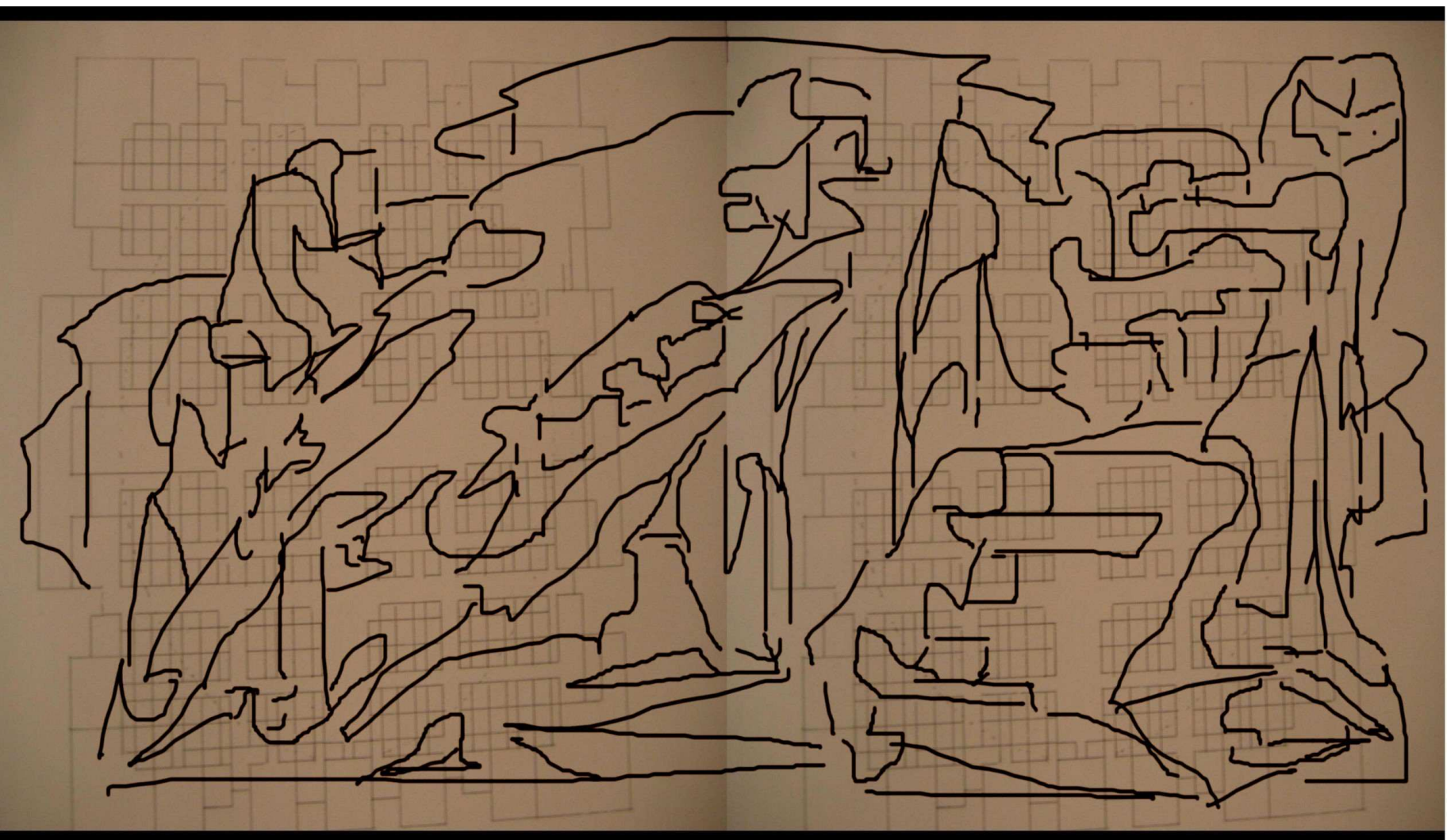


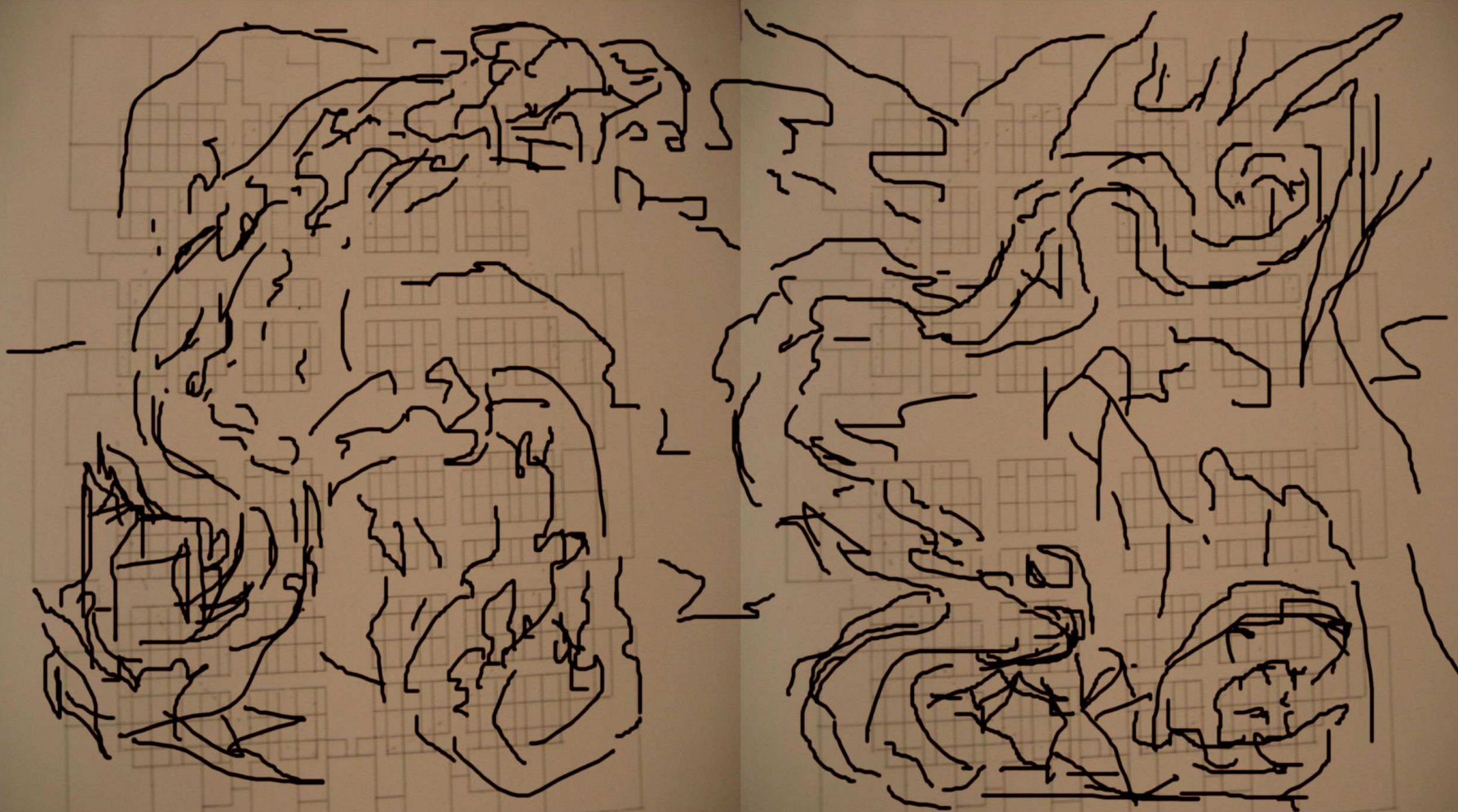




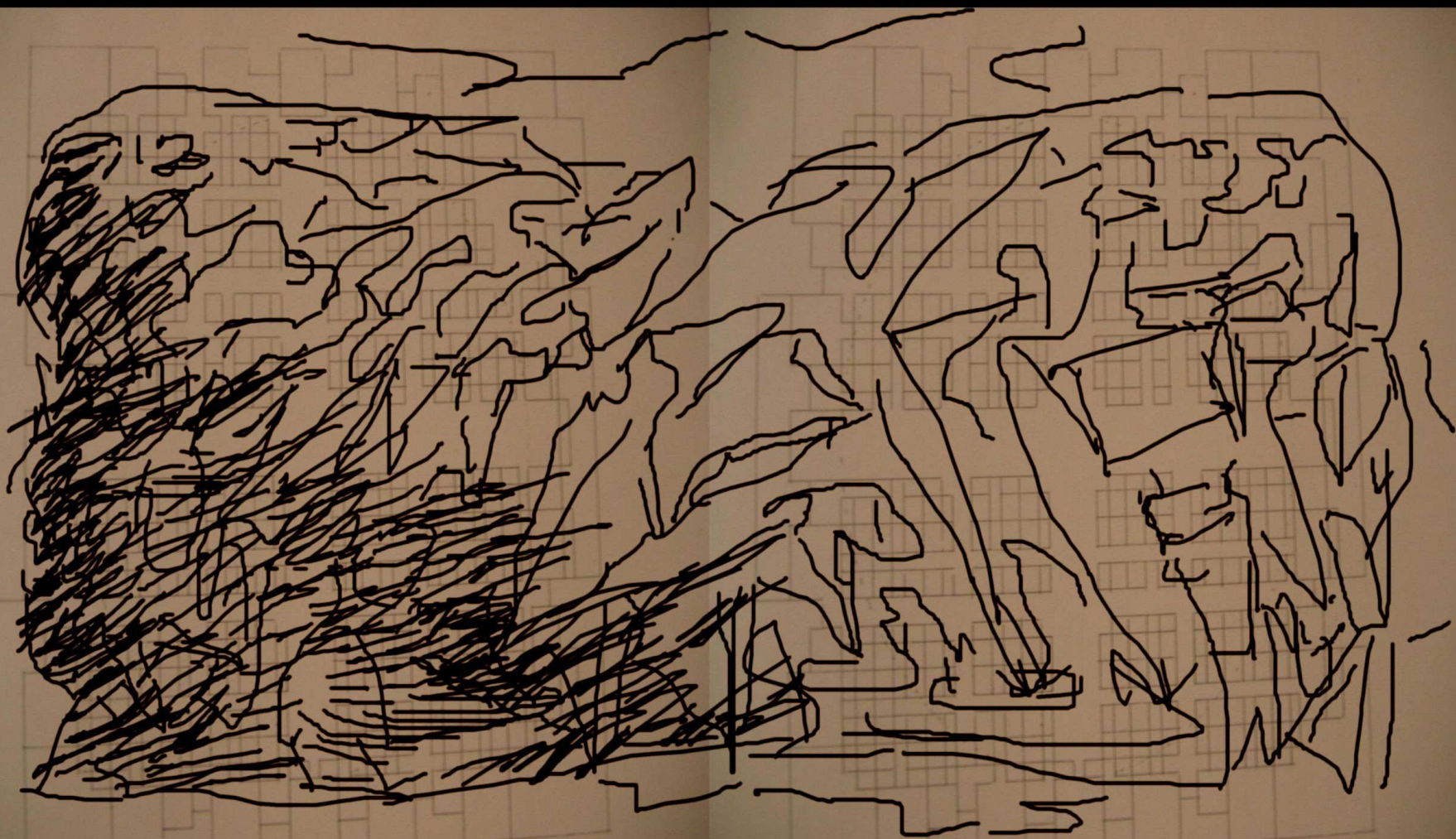




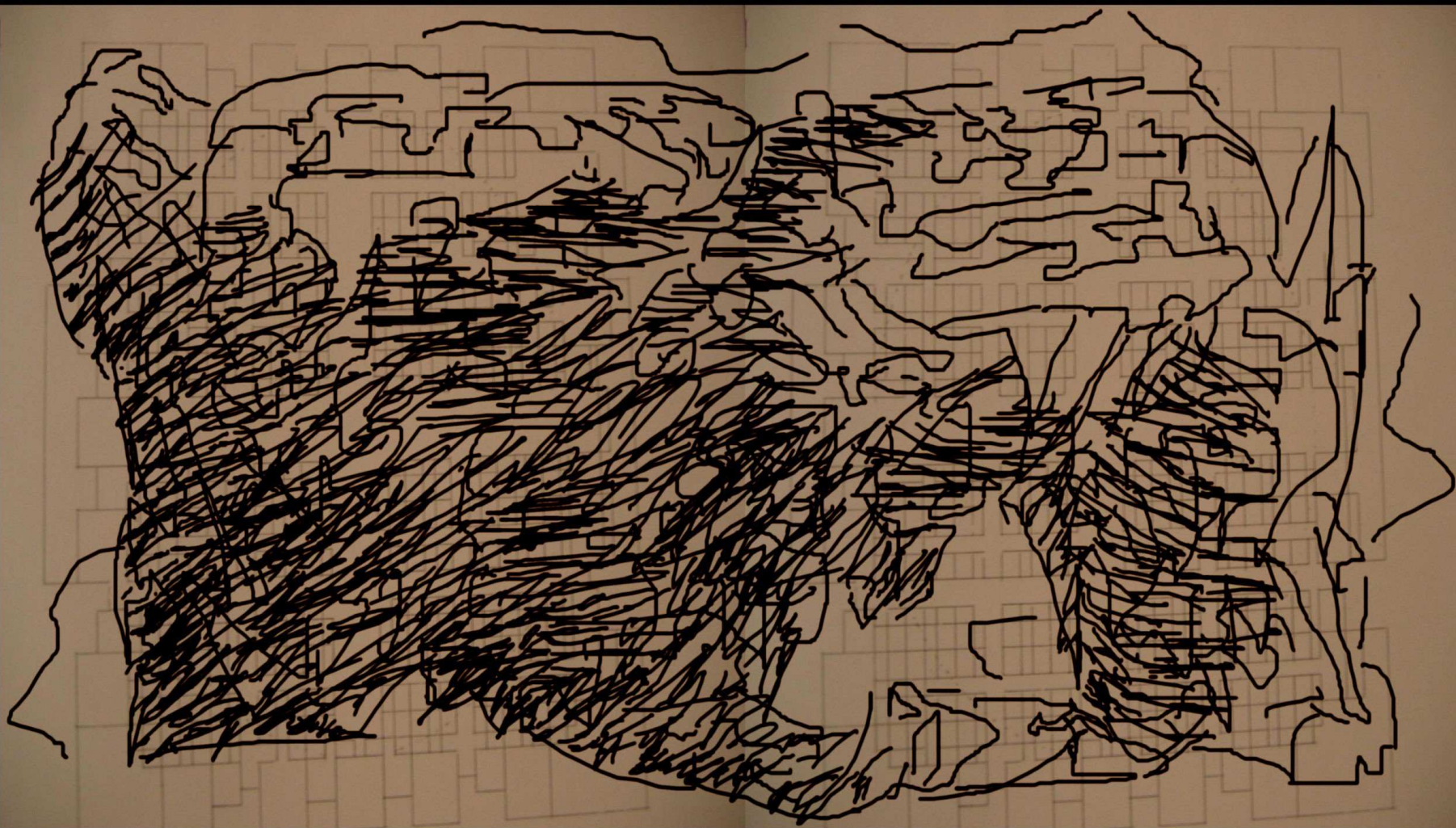




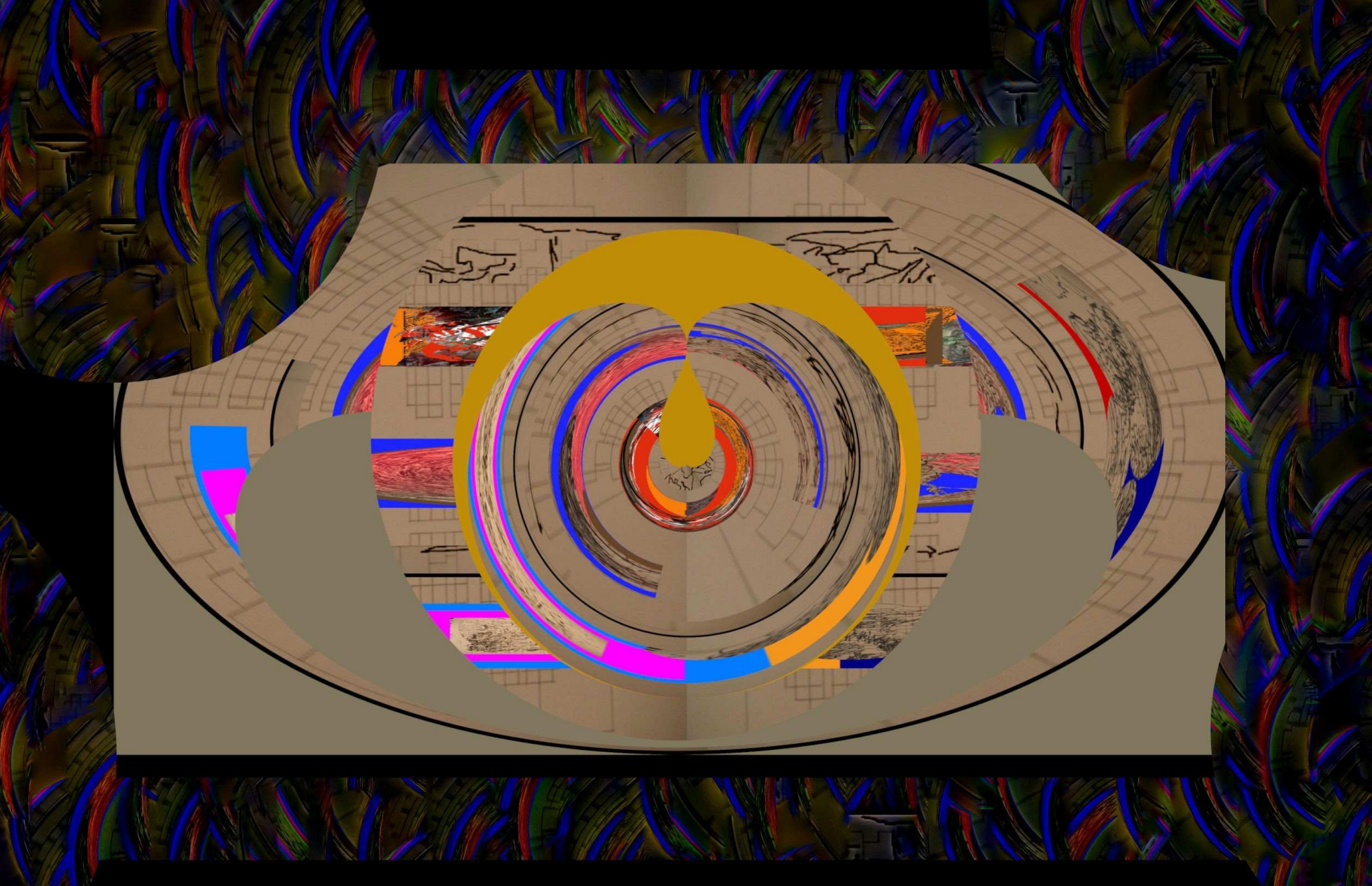










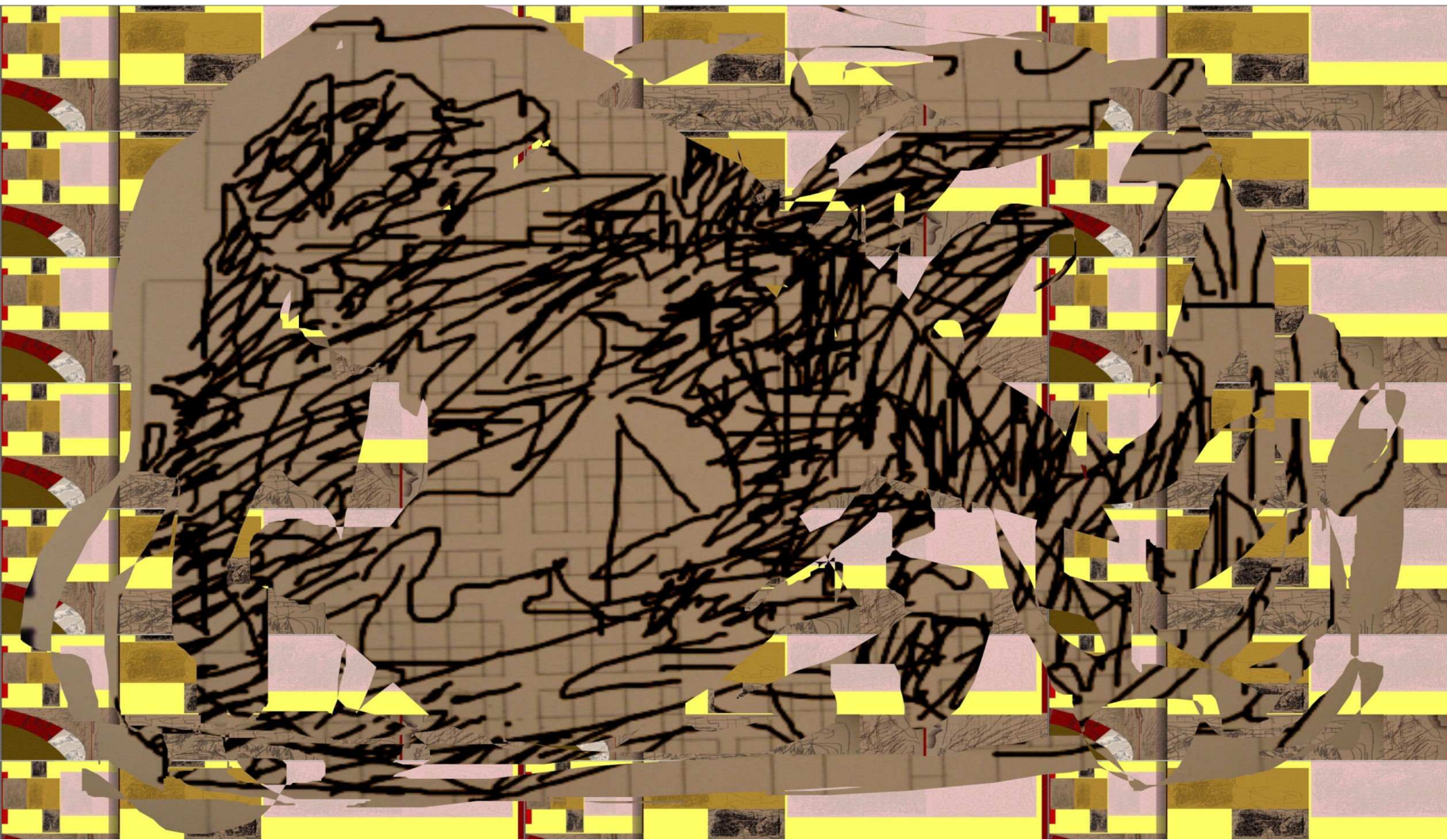




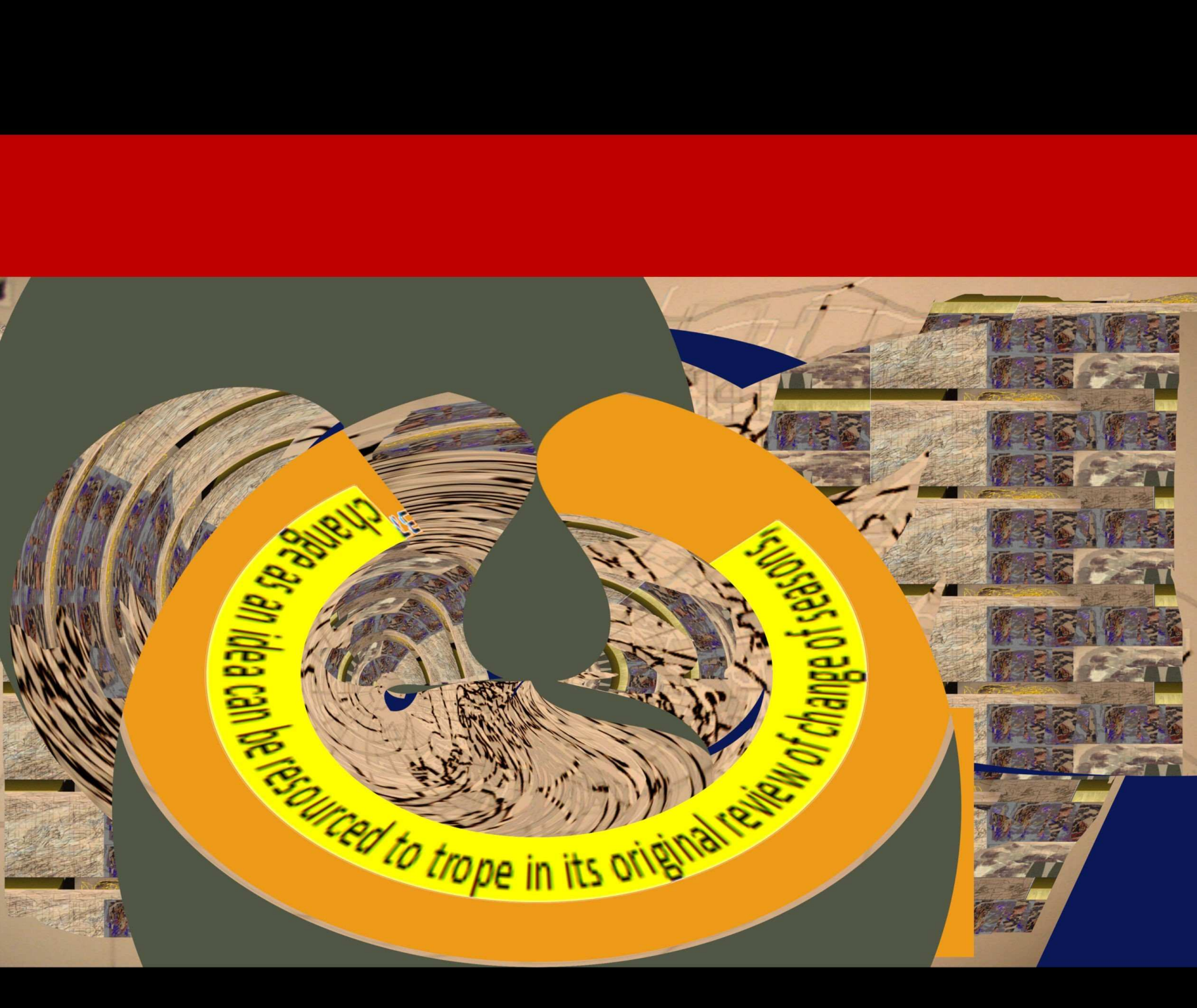












change as an idea can be resourced to trope in its original review of change of

supposes to change of change of

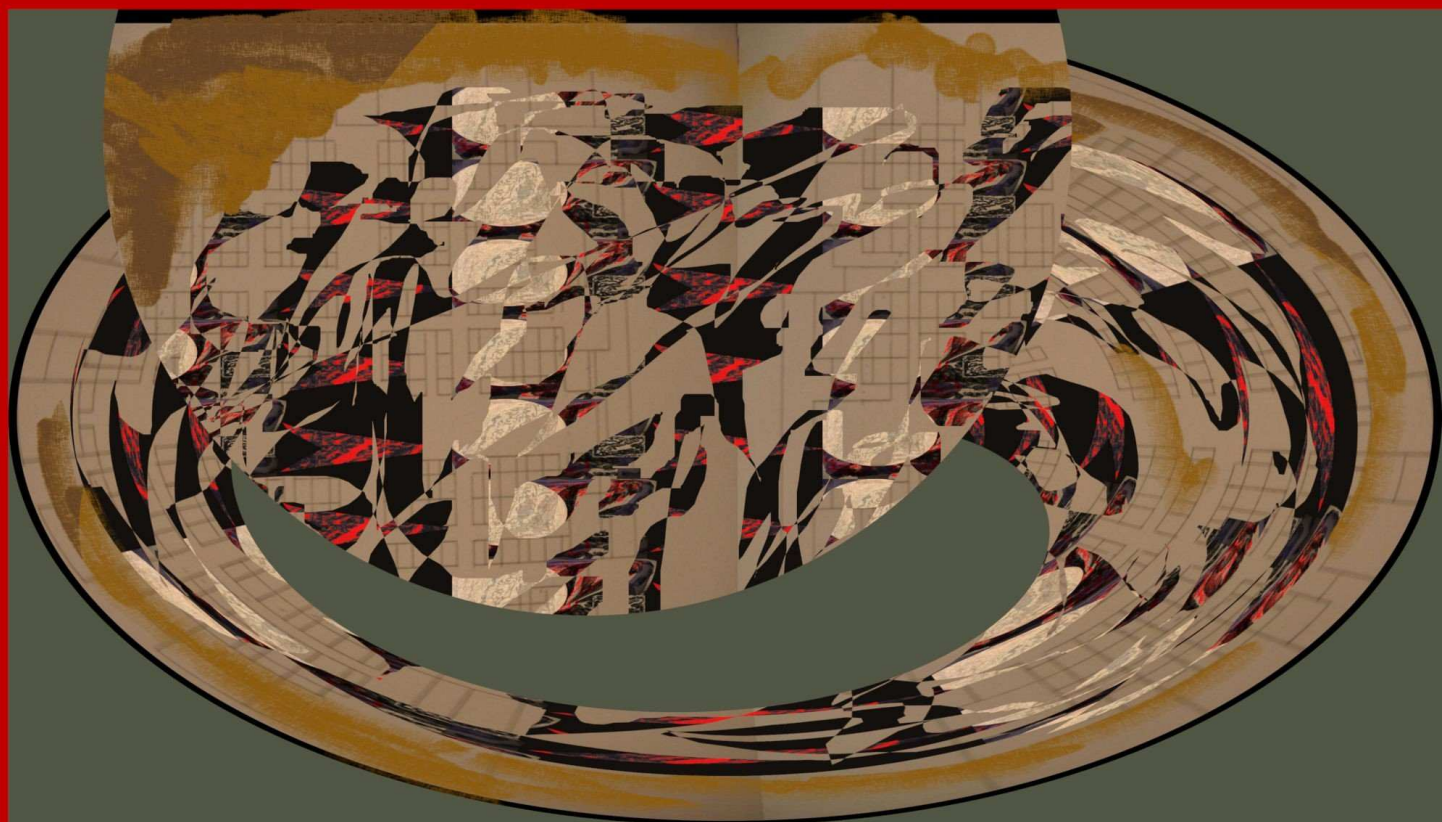
change as an idea can be resourced to trope in its original review of change of



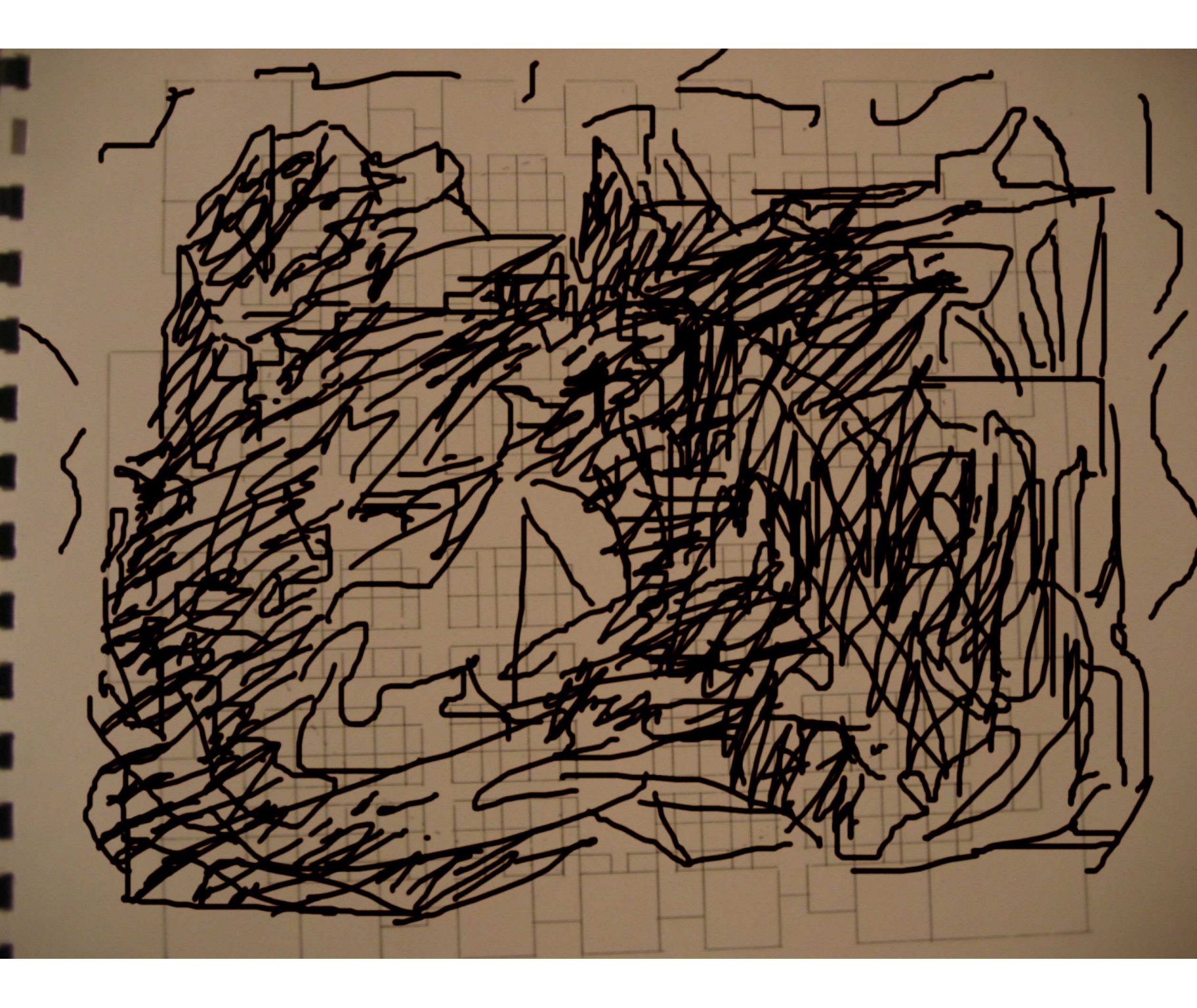


I would demur that analysis is born of trope originally , breaking things down and that actually the  
thought experiment has become more important, that the instruments of generalization and analysis  
are those of phenomenology and semiotics embedded- they are not separate but belong to a third order  
of morphology which contains them).

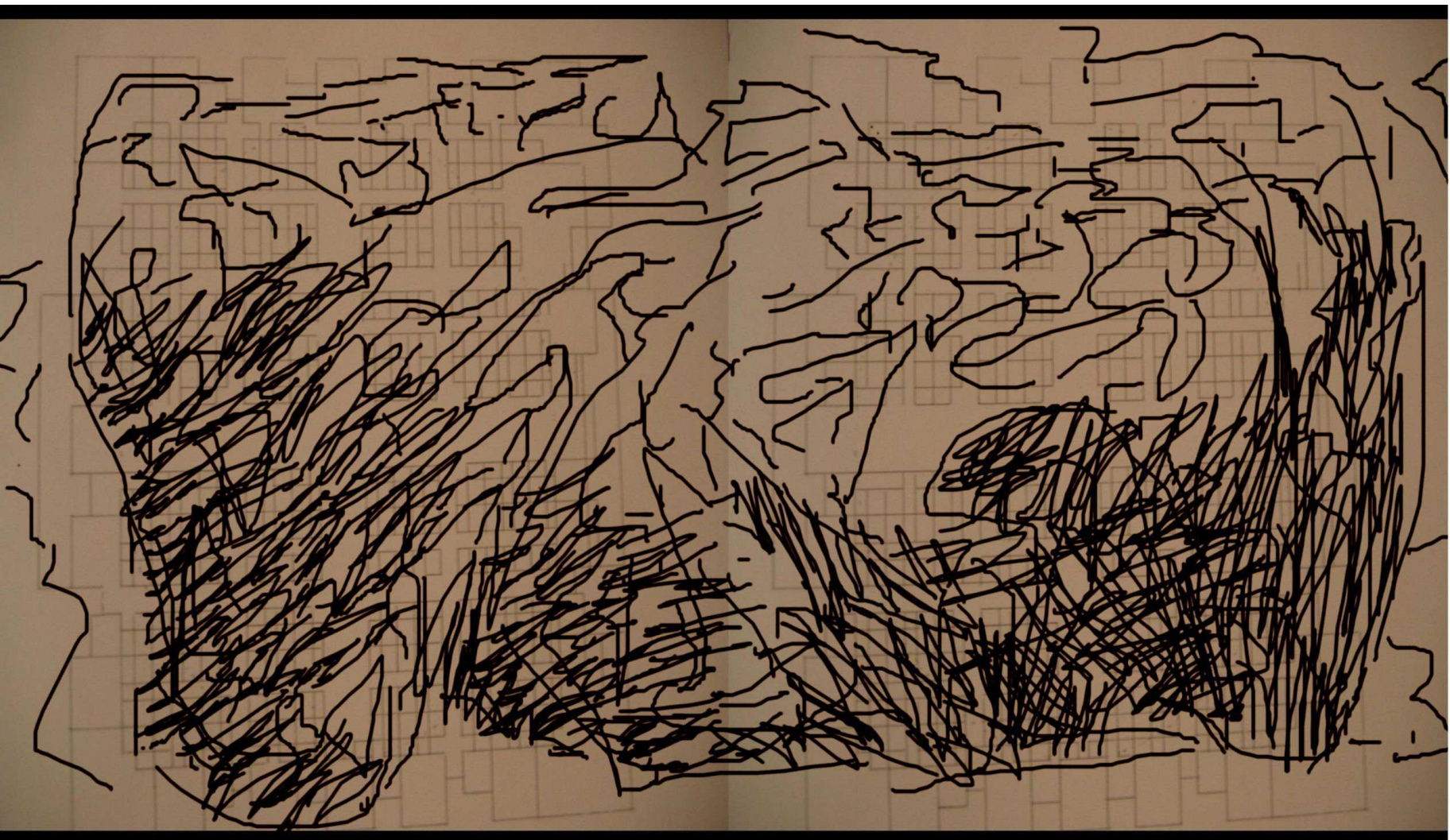




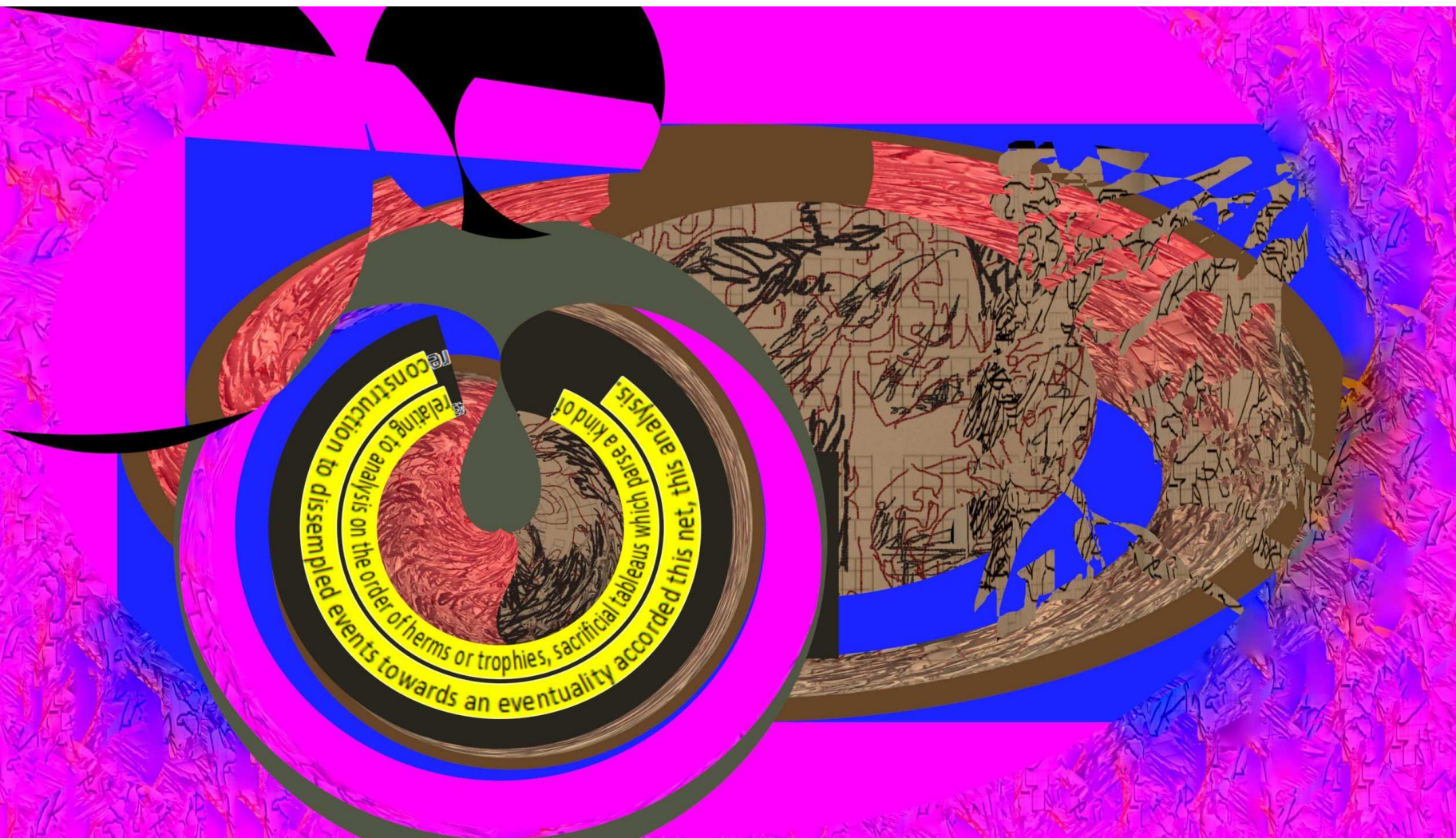




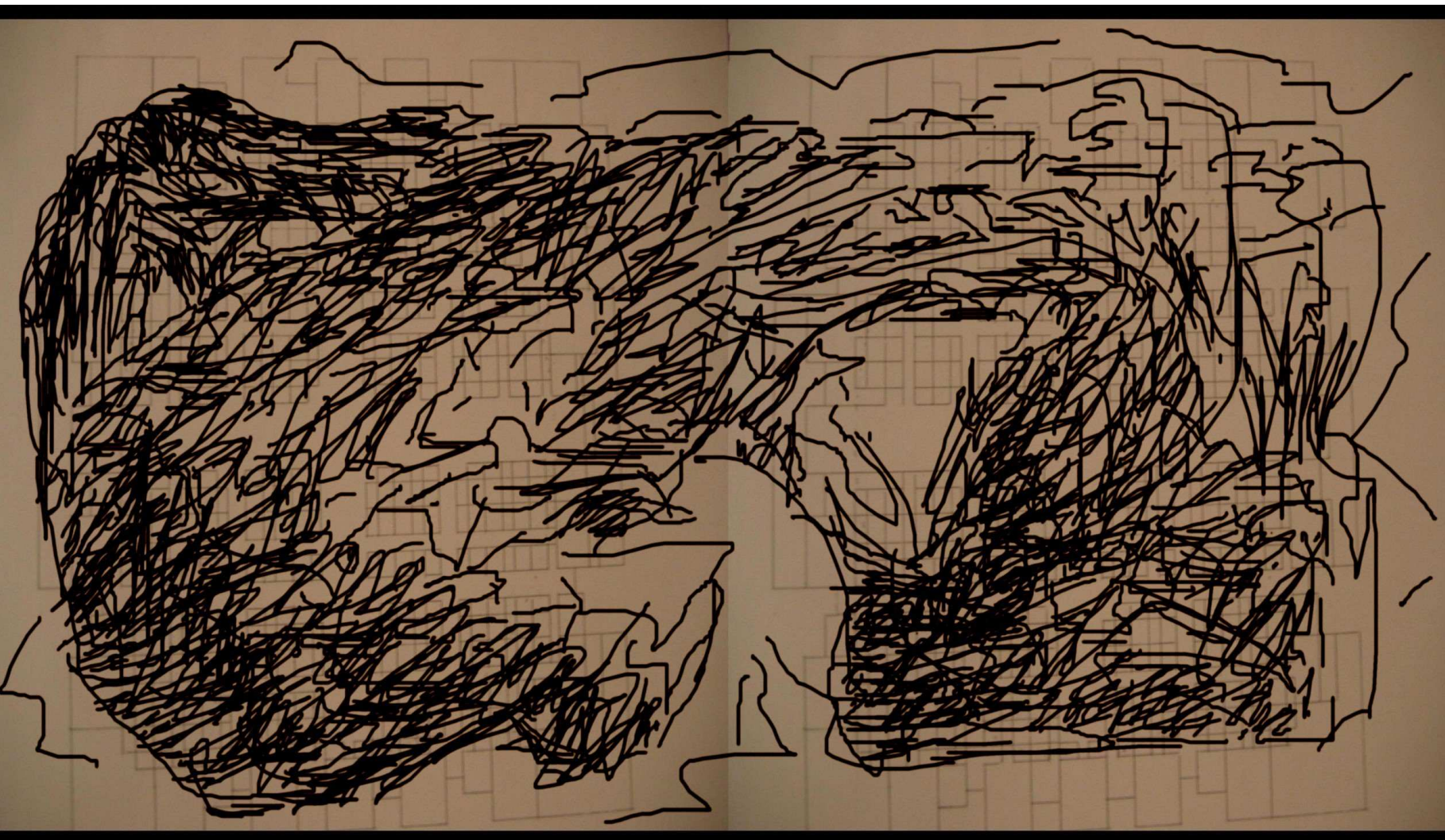




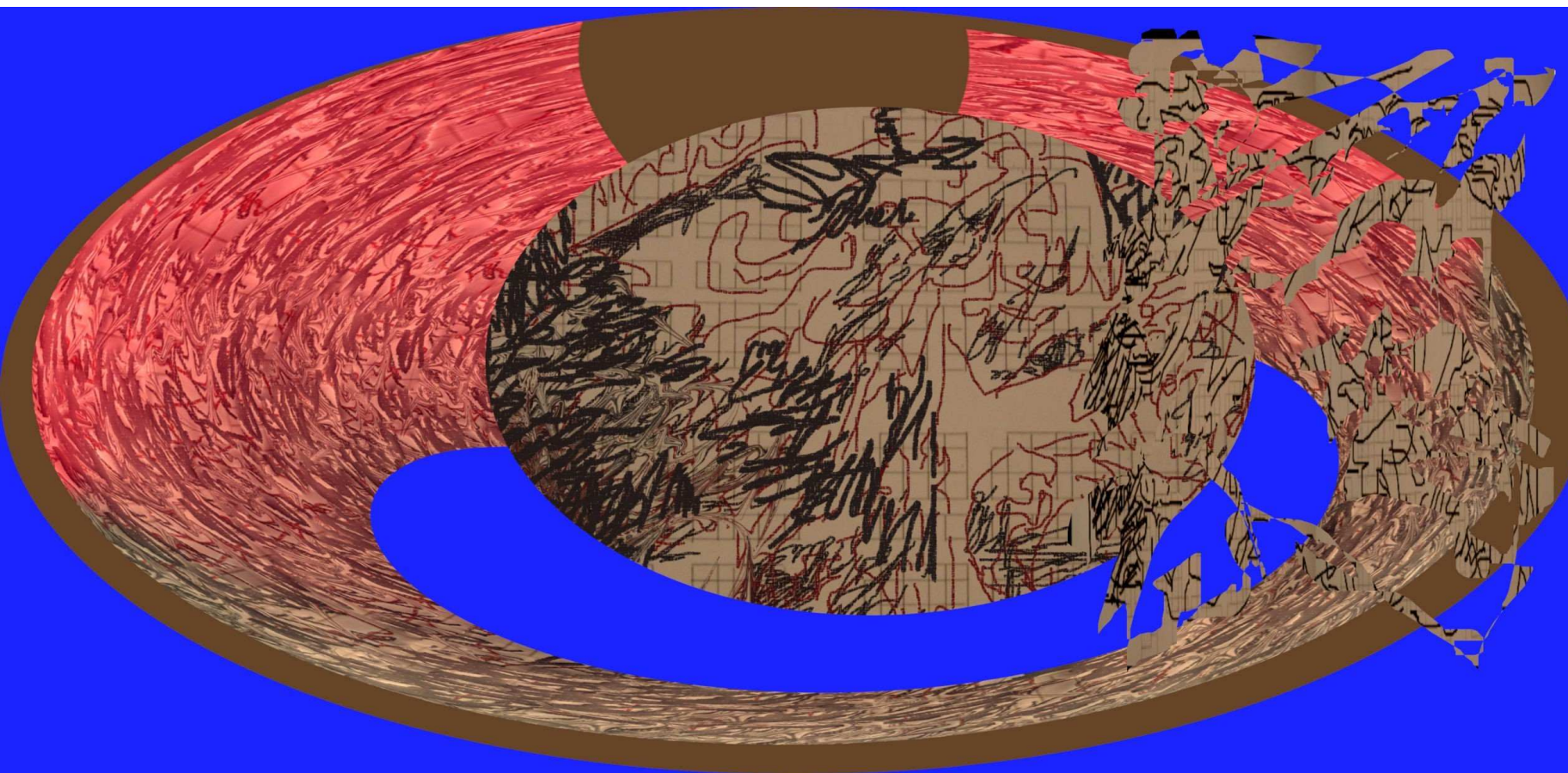






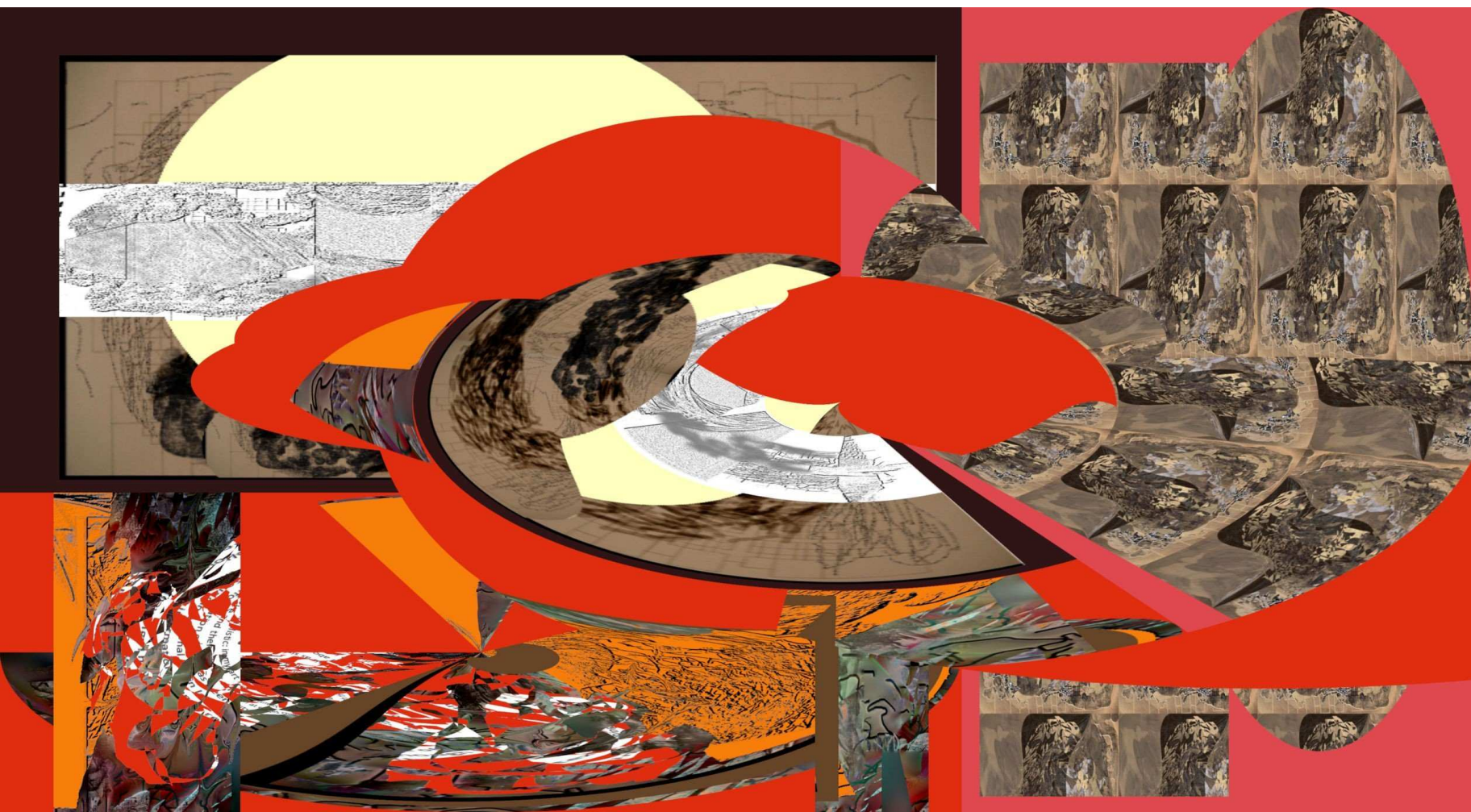




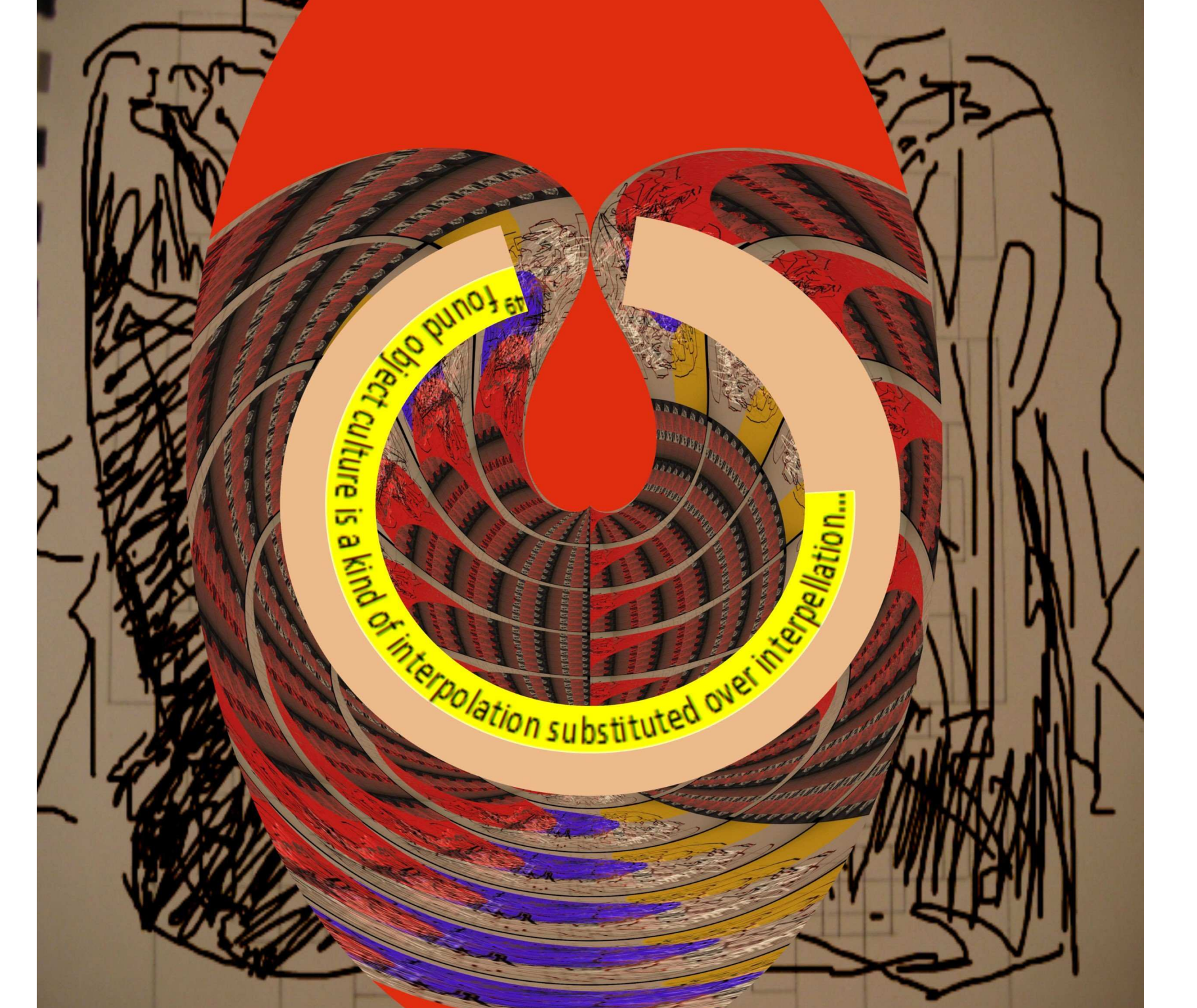












Found object culture is a kind of interpolation substituted over interpellation...

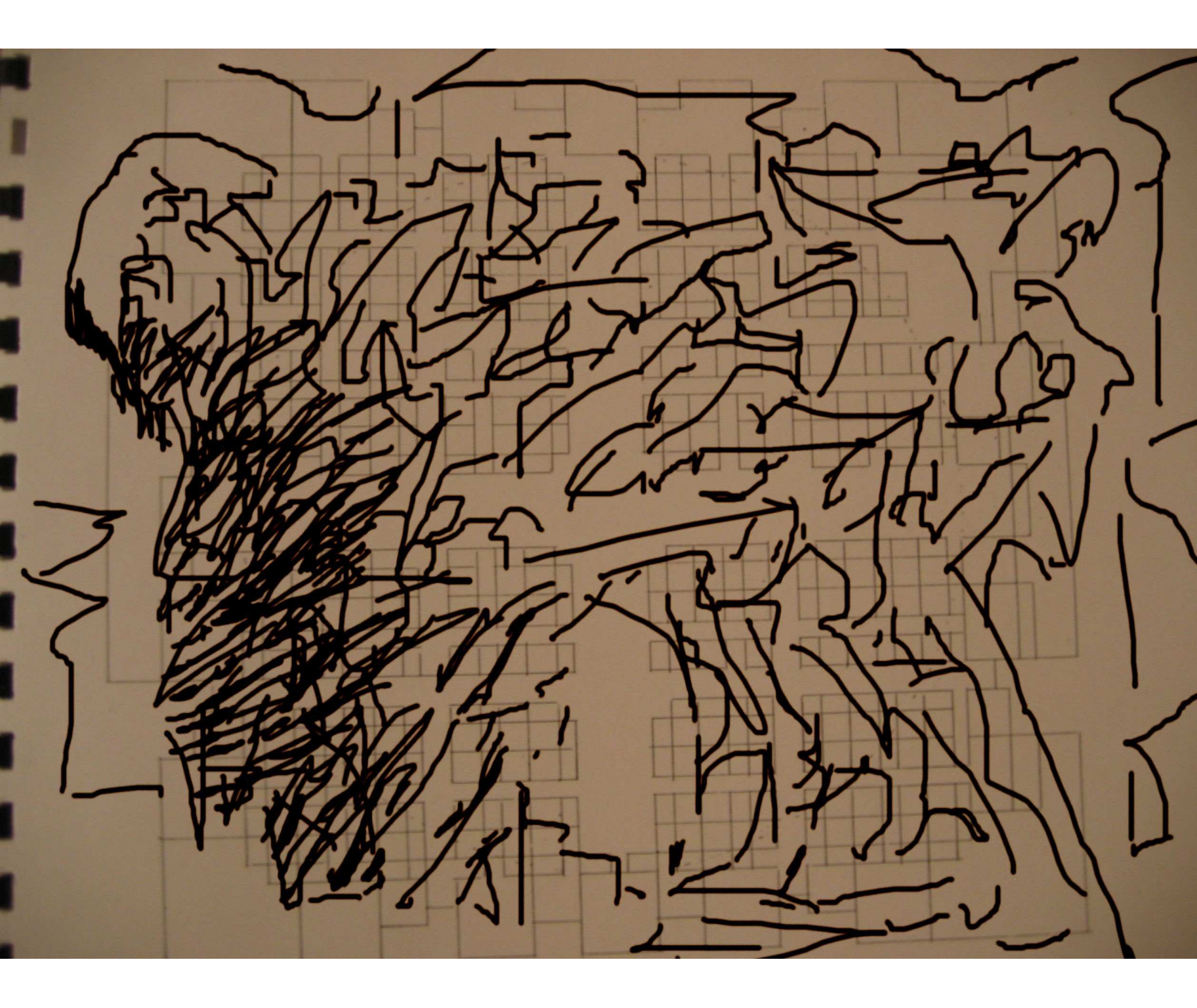




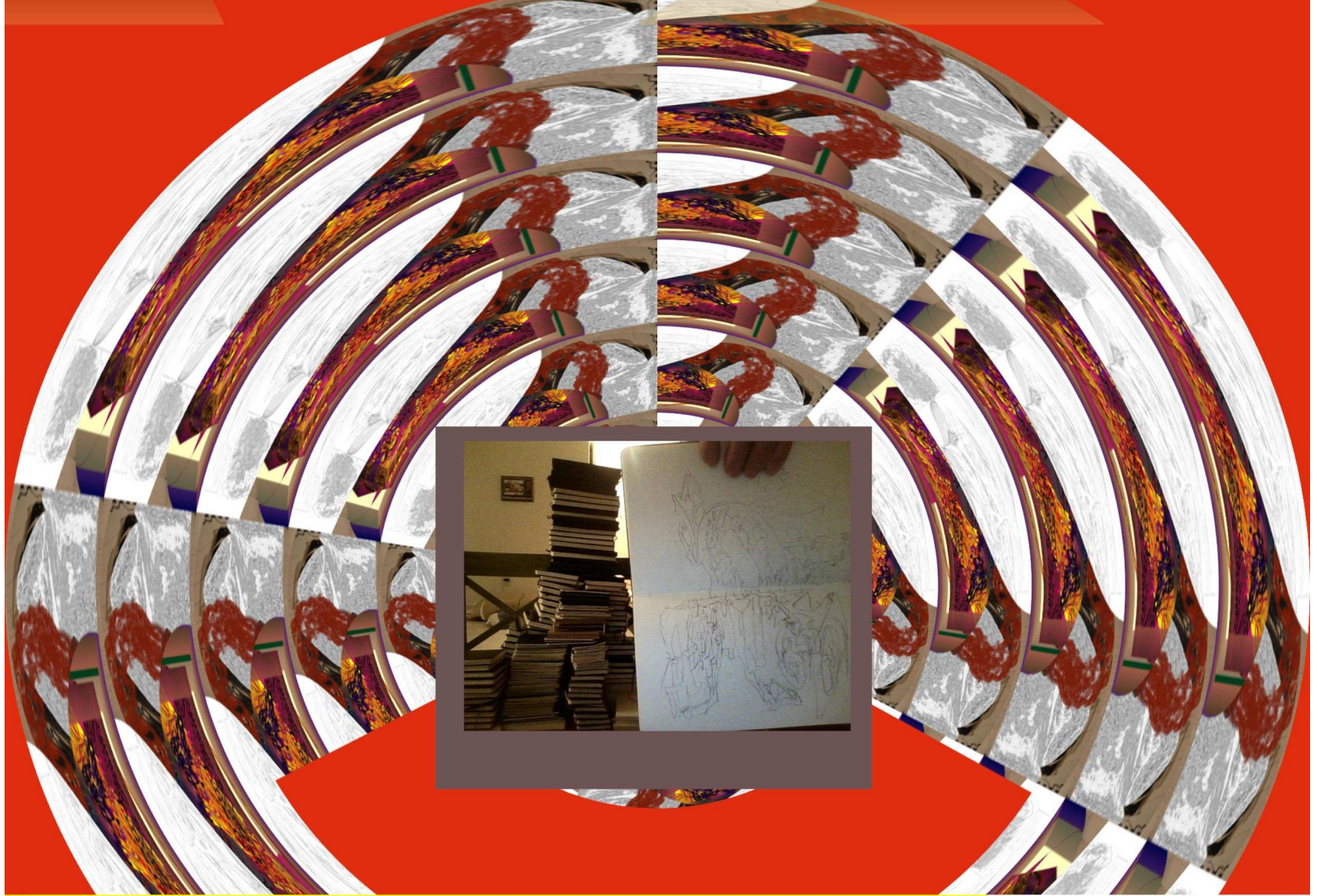






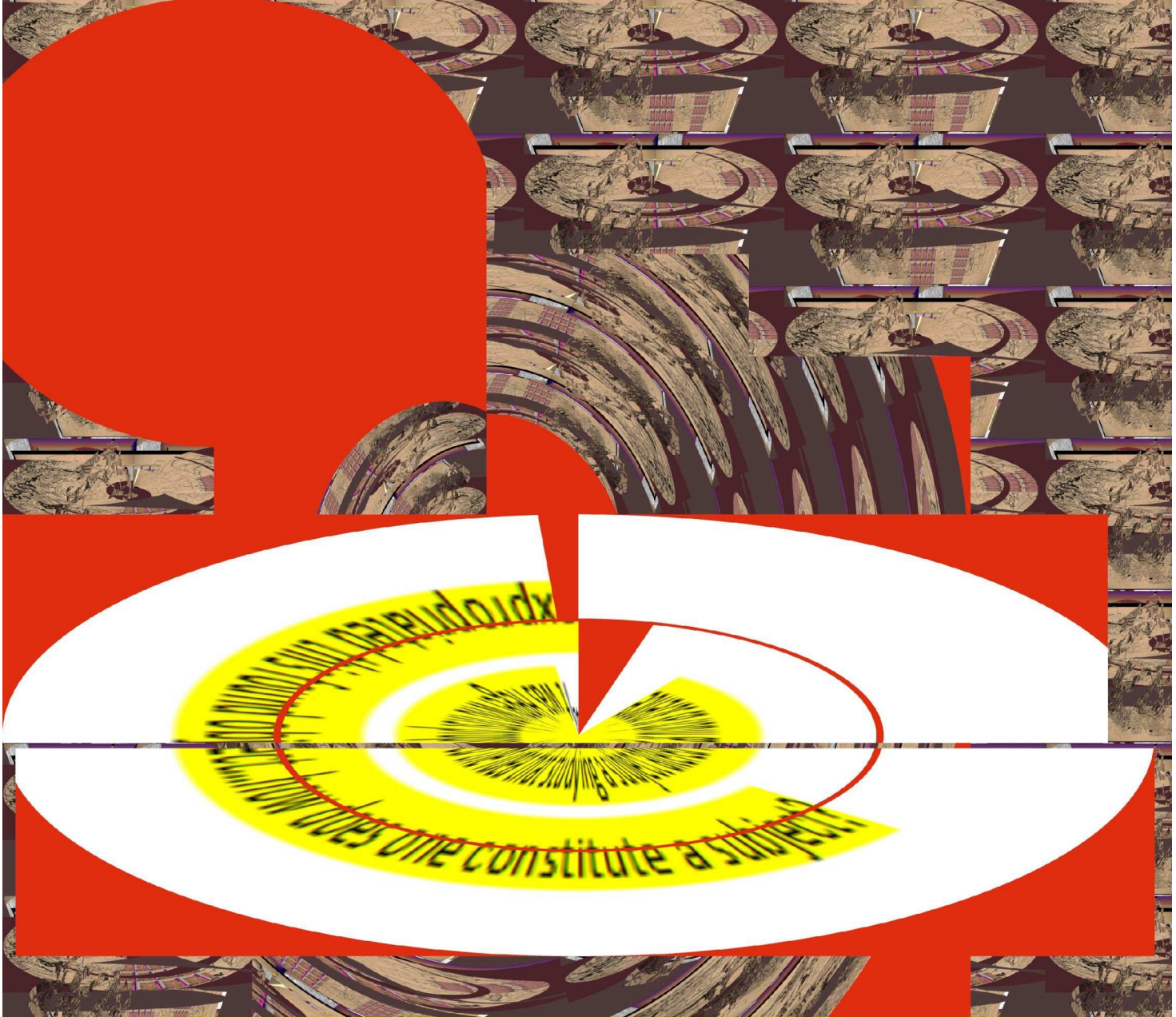






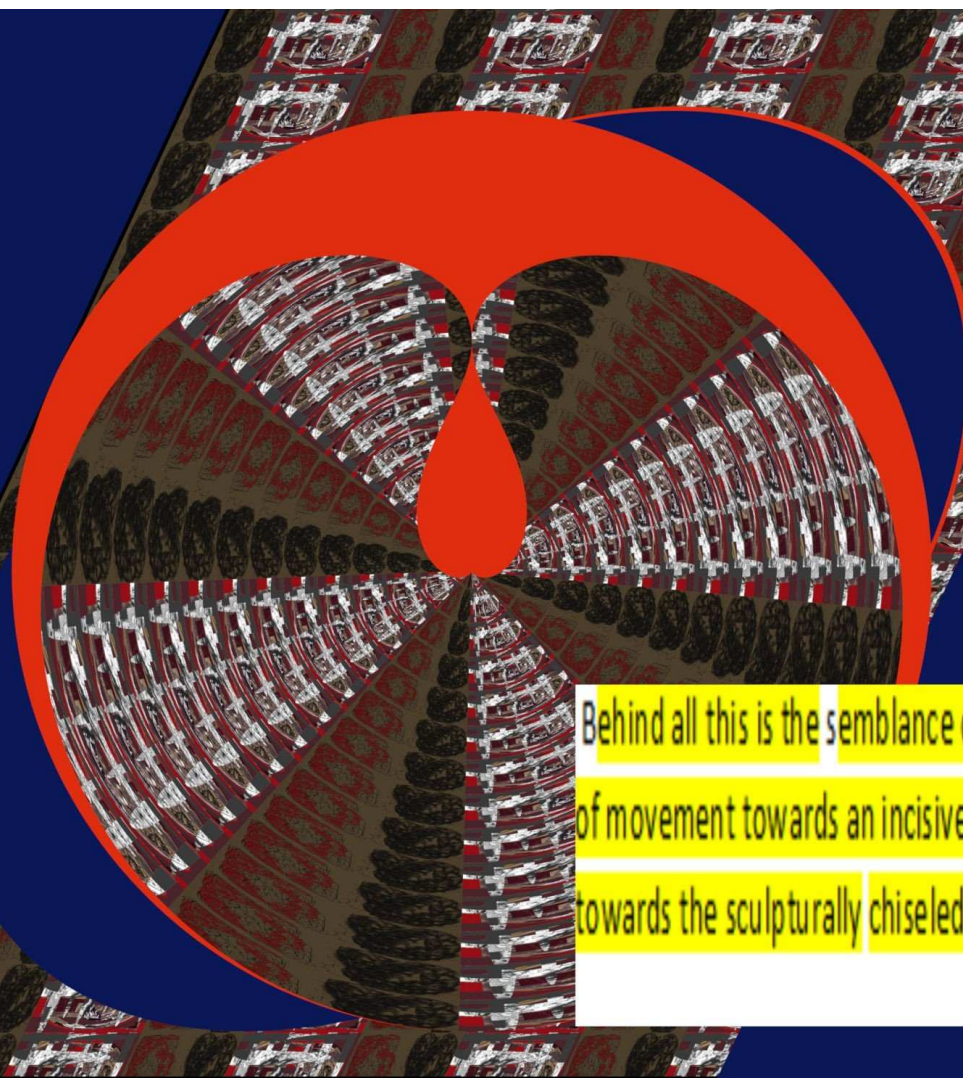
<sup>45</sup>(ie interest in dyes per a Lacanian "stain" or relation to environment (culture))



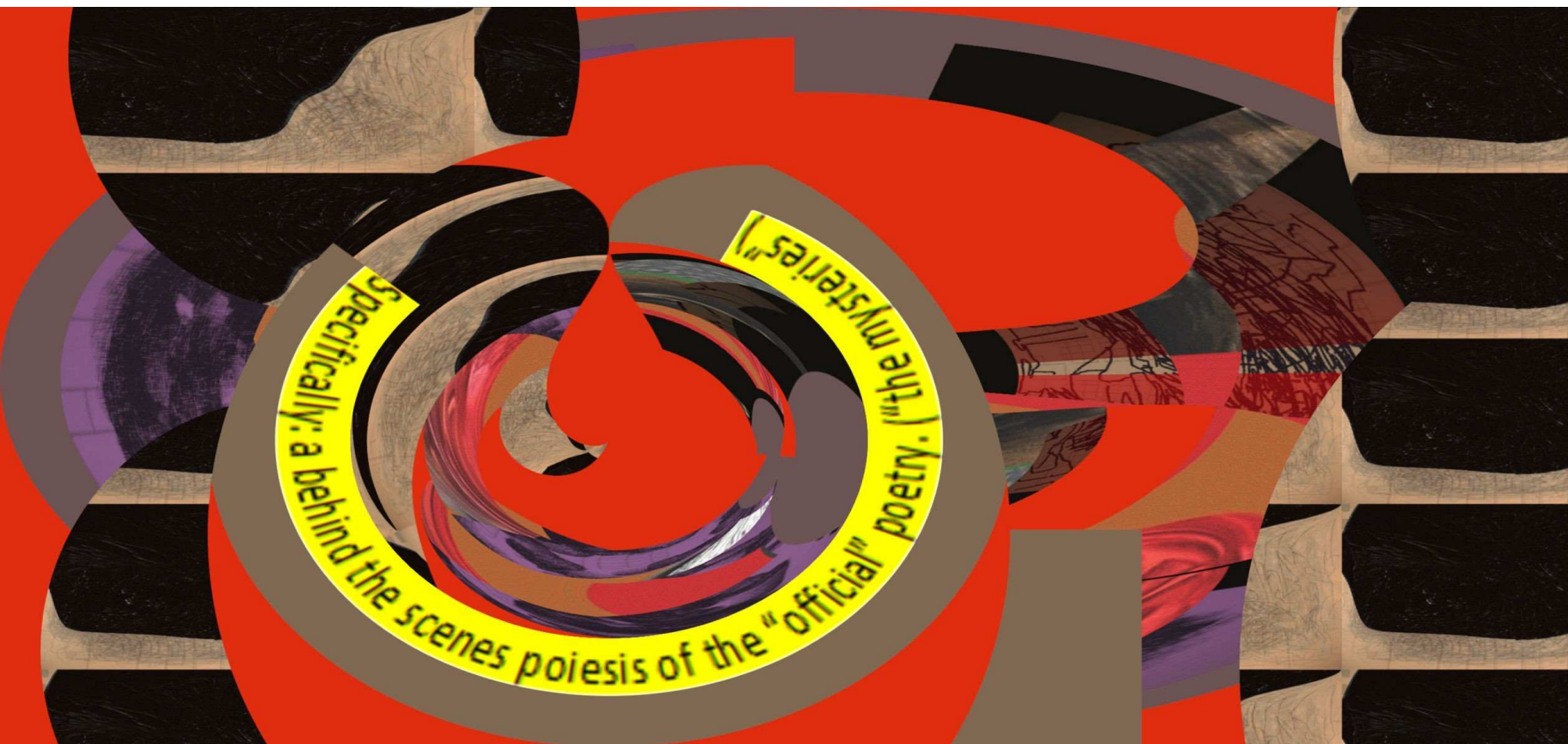


<sup>48</sup> It was Hegel who first proposed the idea that studying a subject altered it, as much as science expropriated this found object...how does one constitute a subject?

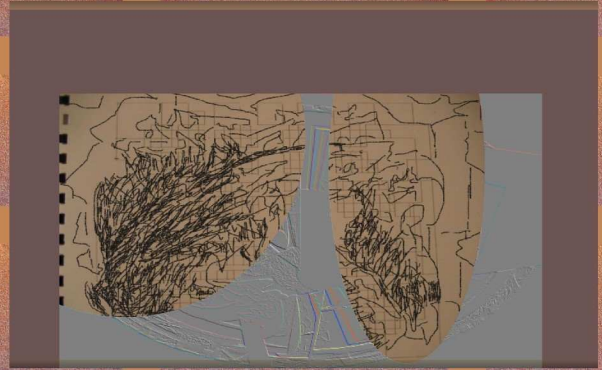




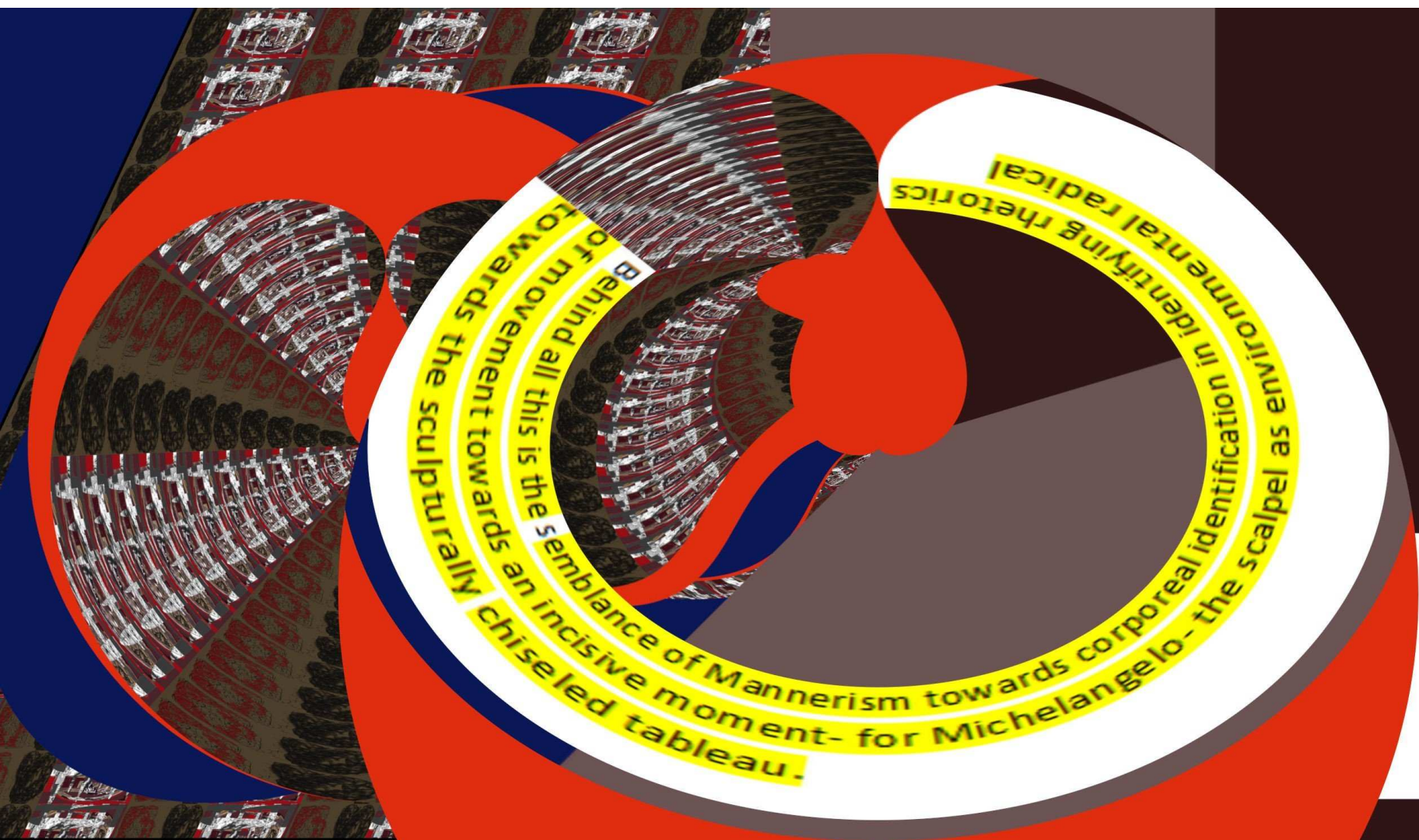
Behind all this is the semblance of Mannerism towards corporeal identification in identifying rhetorics of movement towards an incisive moment- for Michelangelo- the scalpel as environmental radical towards the sculpturally chiseled tableau.









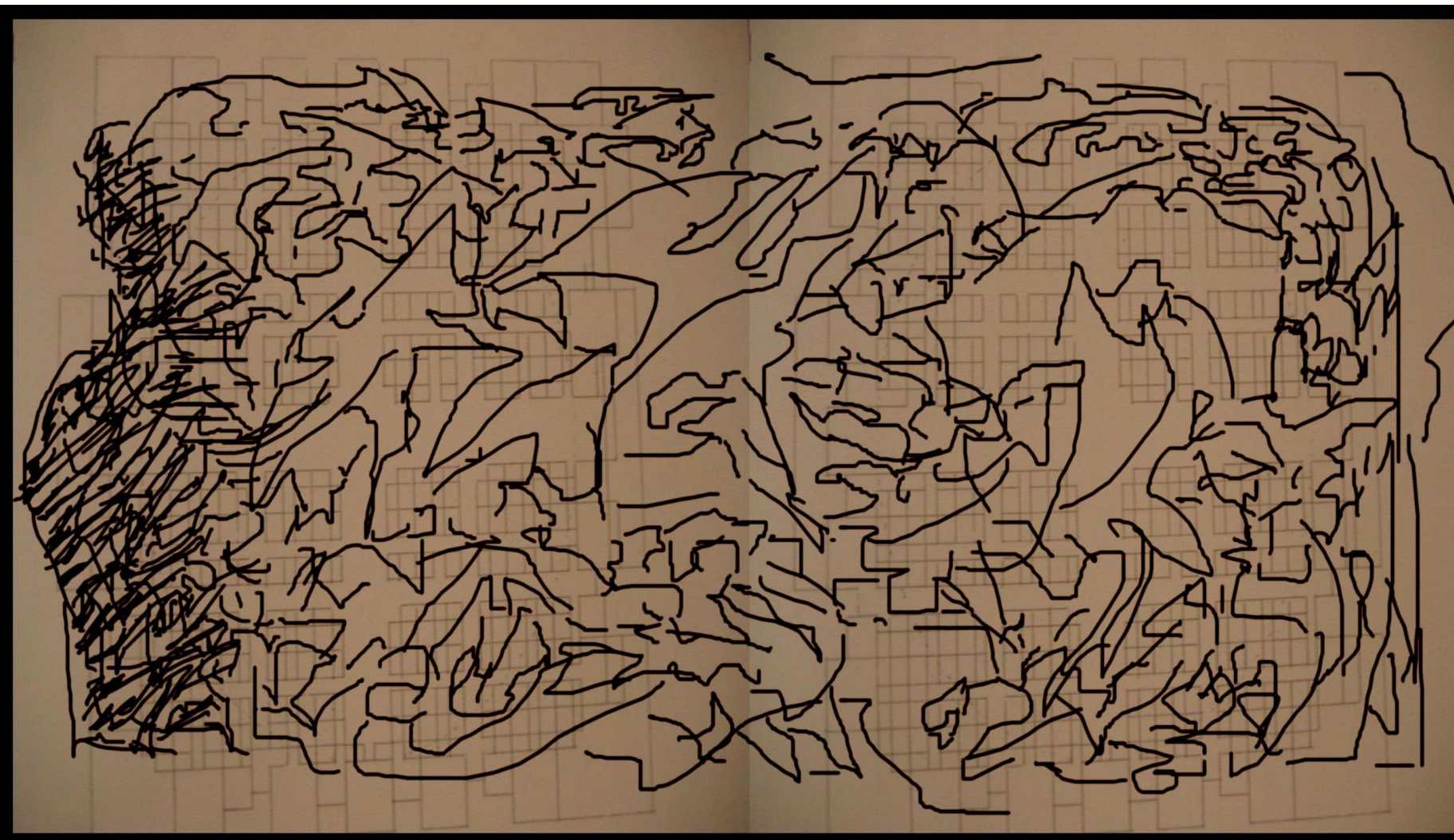






44  
"Mysteries of the order of fate, chance, in challenging human identifications."





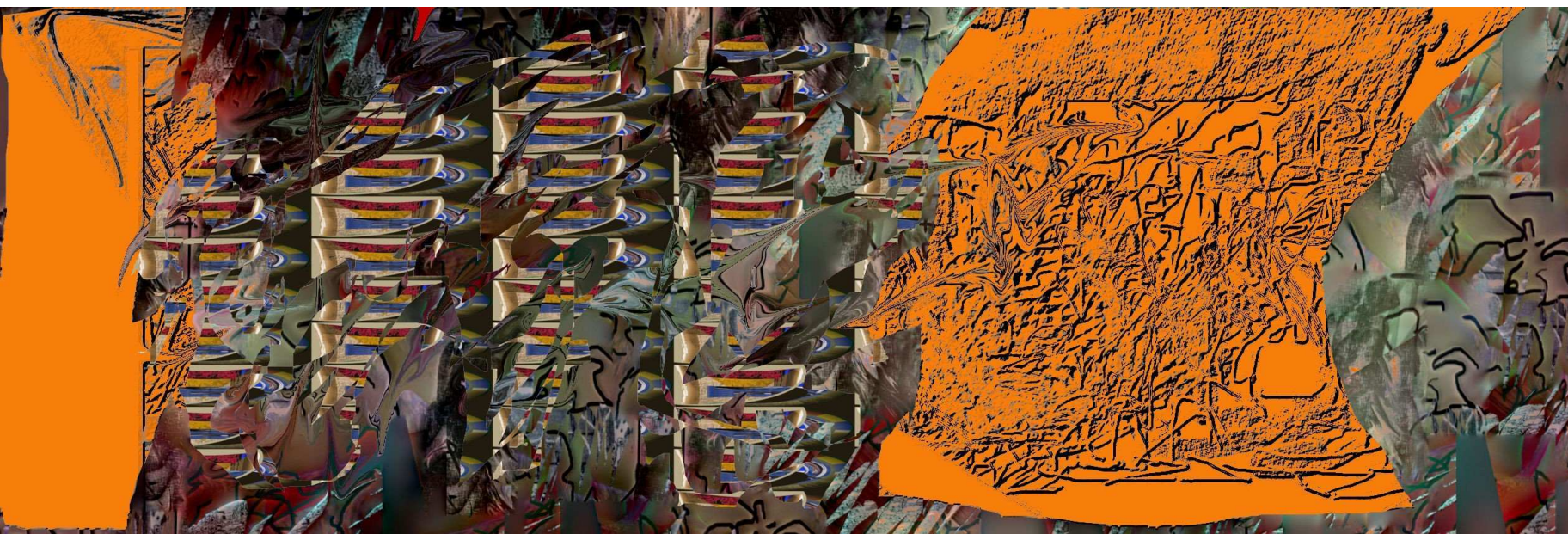




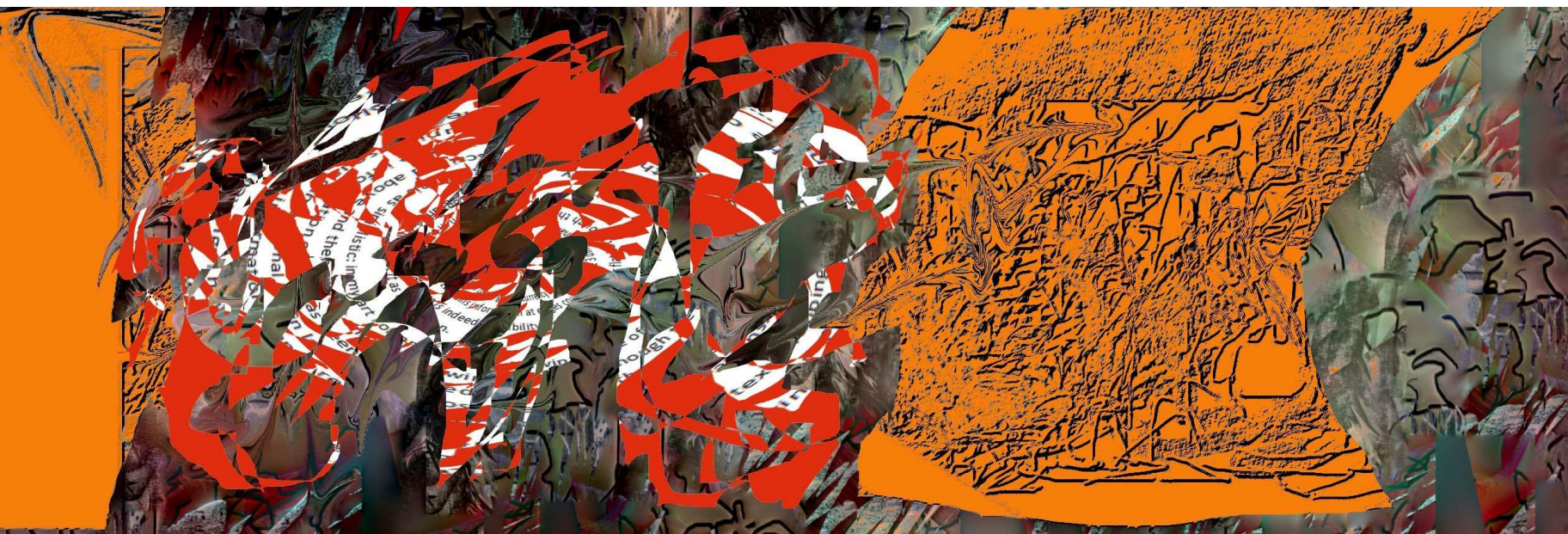
with the emerging currency regarded the possibility but  
on yet remains information at edges could be 3 dimensional  
on it was there's indeed possibility our actual dimension is flat but enough the  
program is intended it as dimension.

beginning as simplistic: in my art I often create a drawing zone of streaming areas of  
described above and then project the drawing into a 3D space. Although the 3D  
information could have been borrowed from the 2D image, I think I th  
drawing is a form of information in itself and possibly a form of information  
because the information cannot be directly borrowed from the 2D image.

Following drawings I have created a series of text mapping based on the  
sense of the drawing and began to use the text as a tool to describe the drawing  
like a map. The area in which the text is placed is often interestingly...  
to go to the end of the drawing and the text is placed in the center.

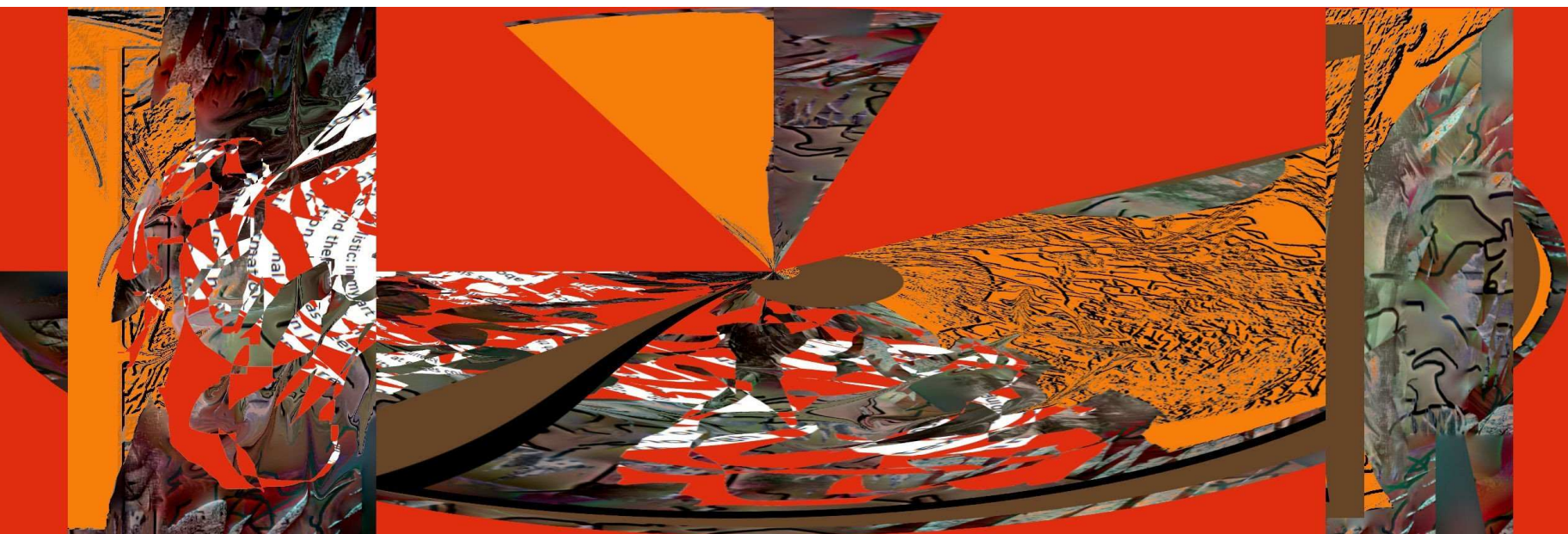






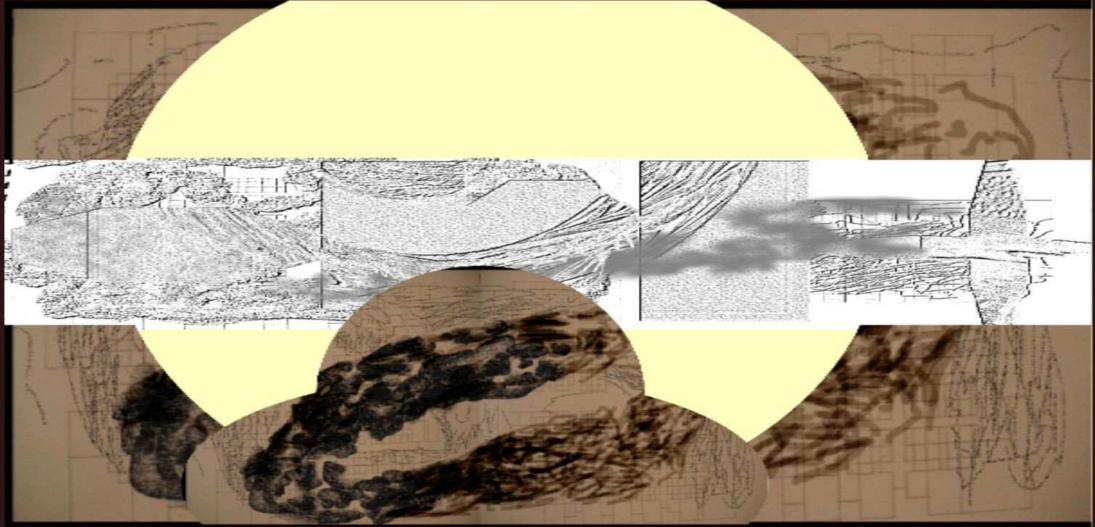




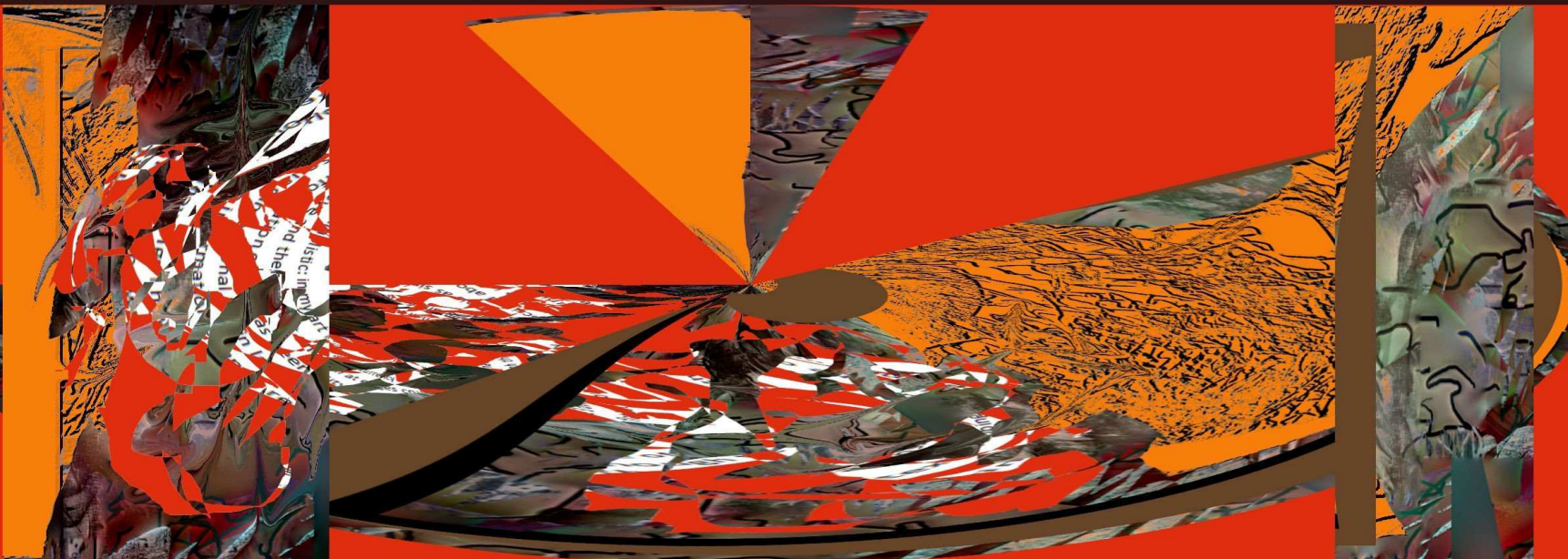
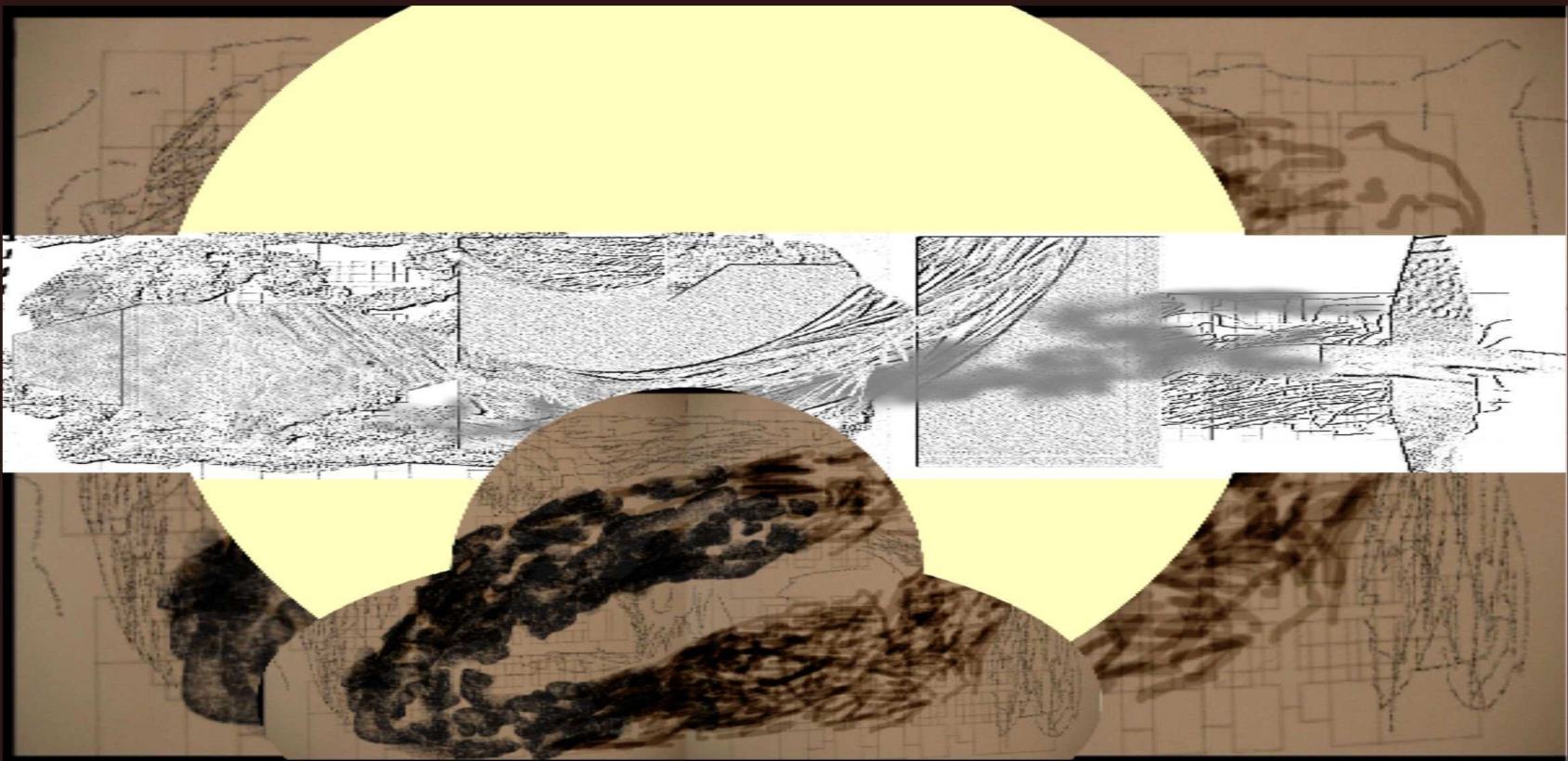




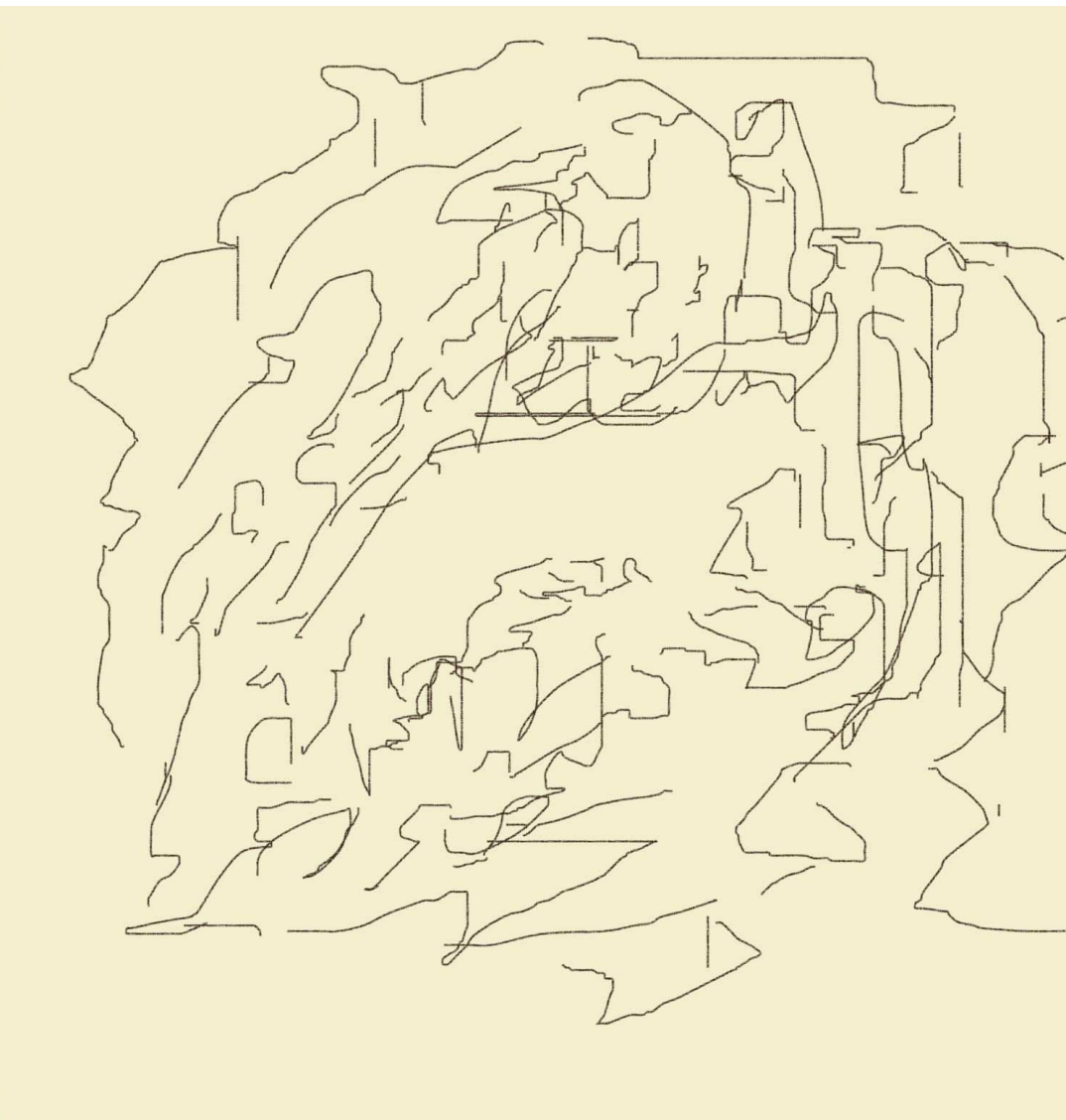
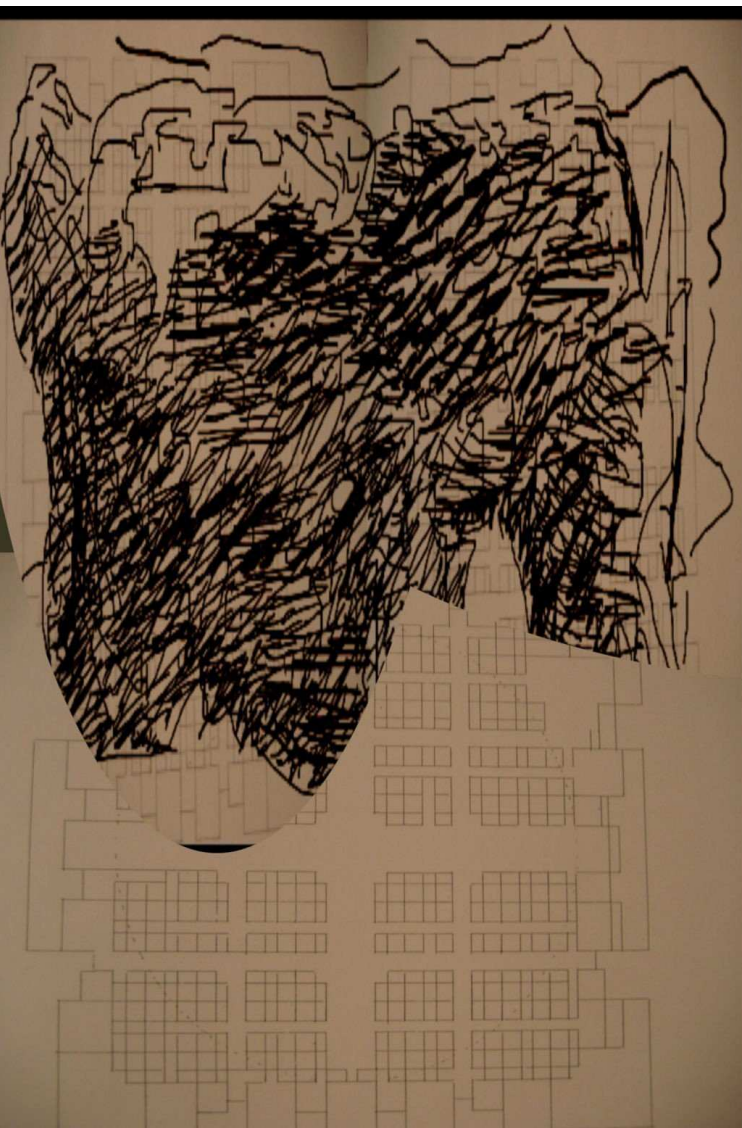










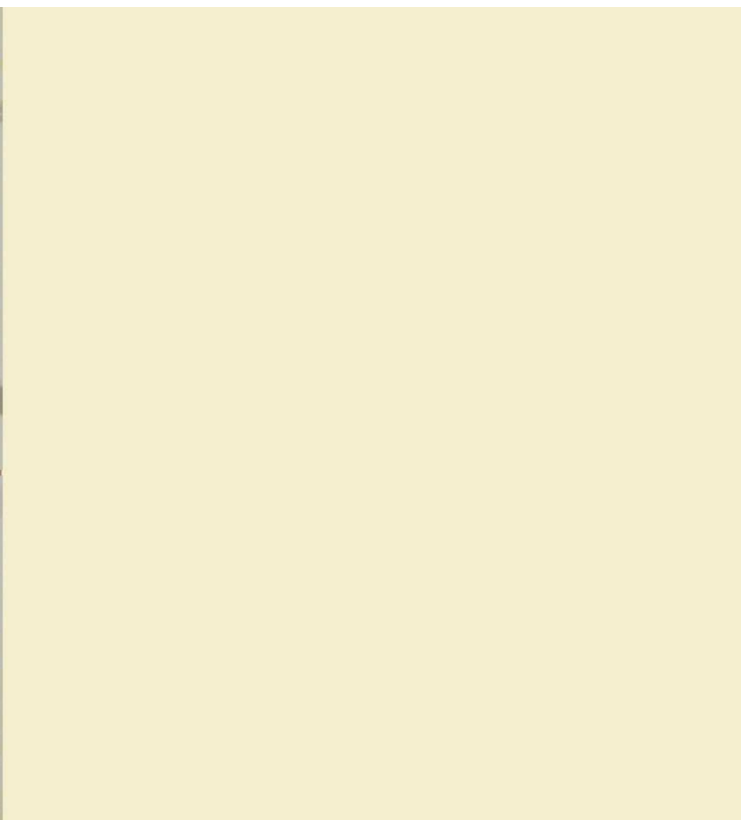
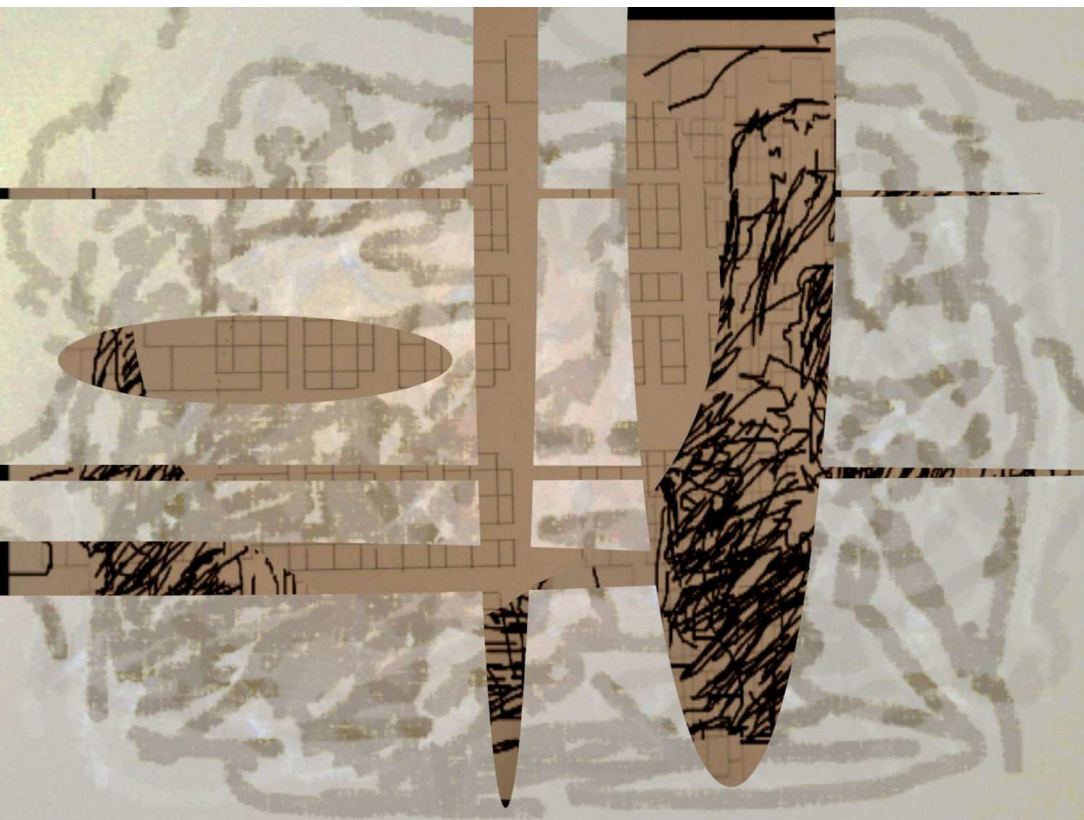




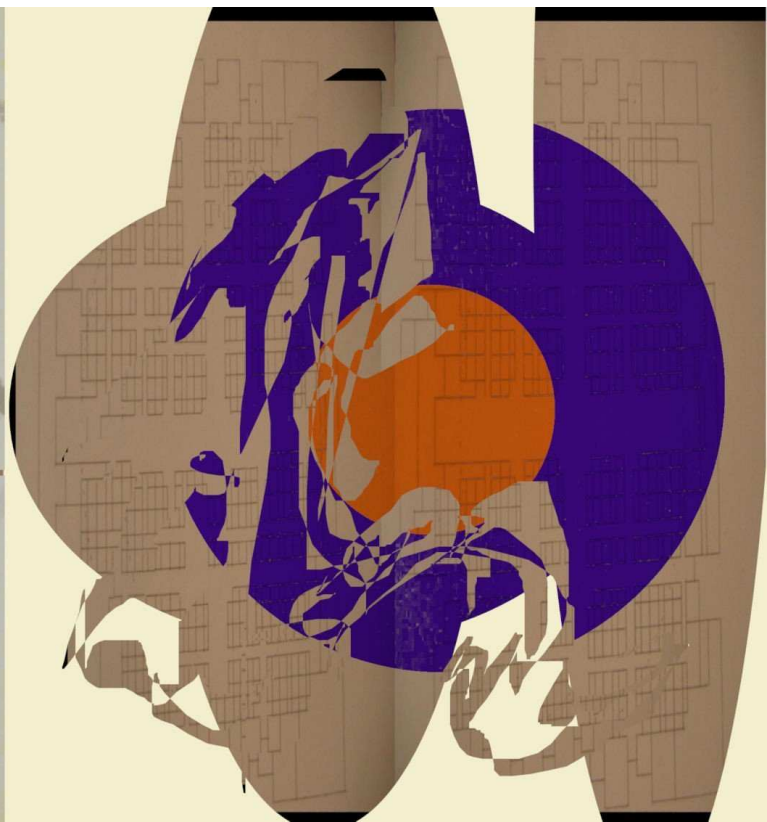
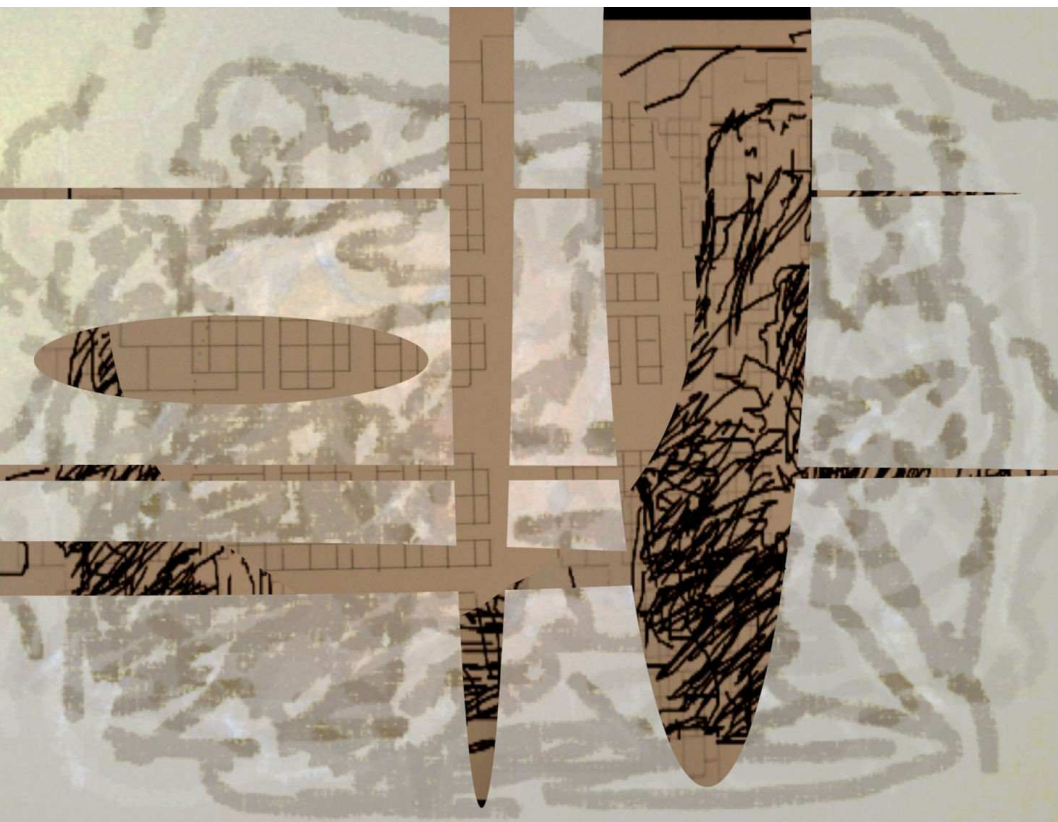


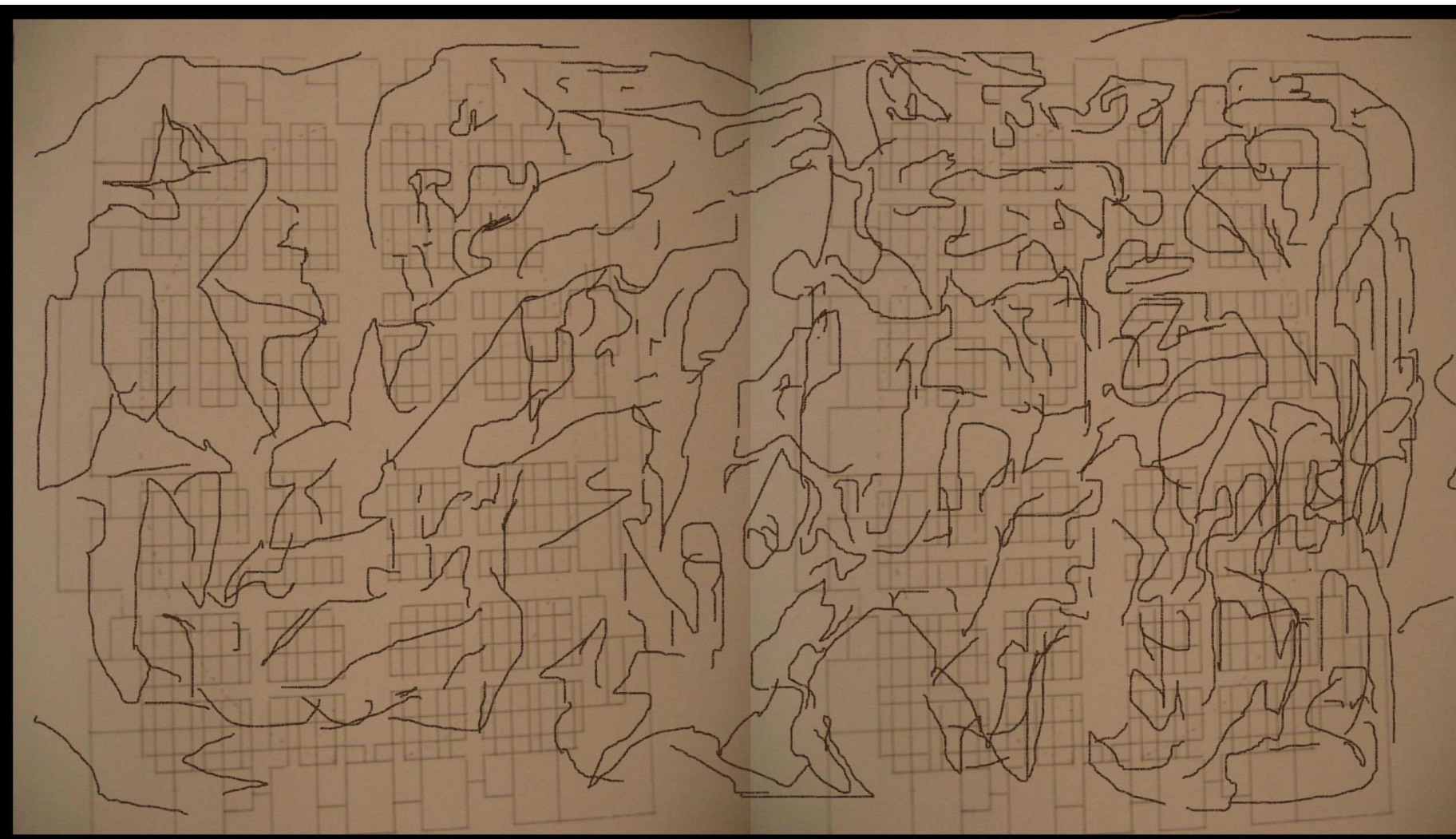






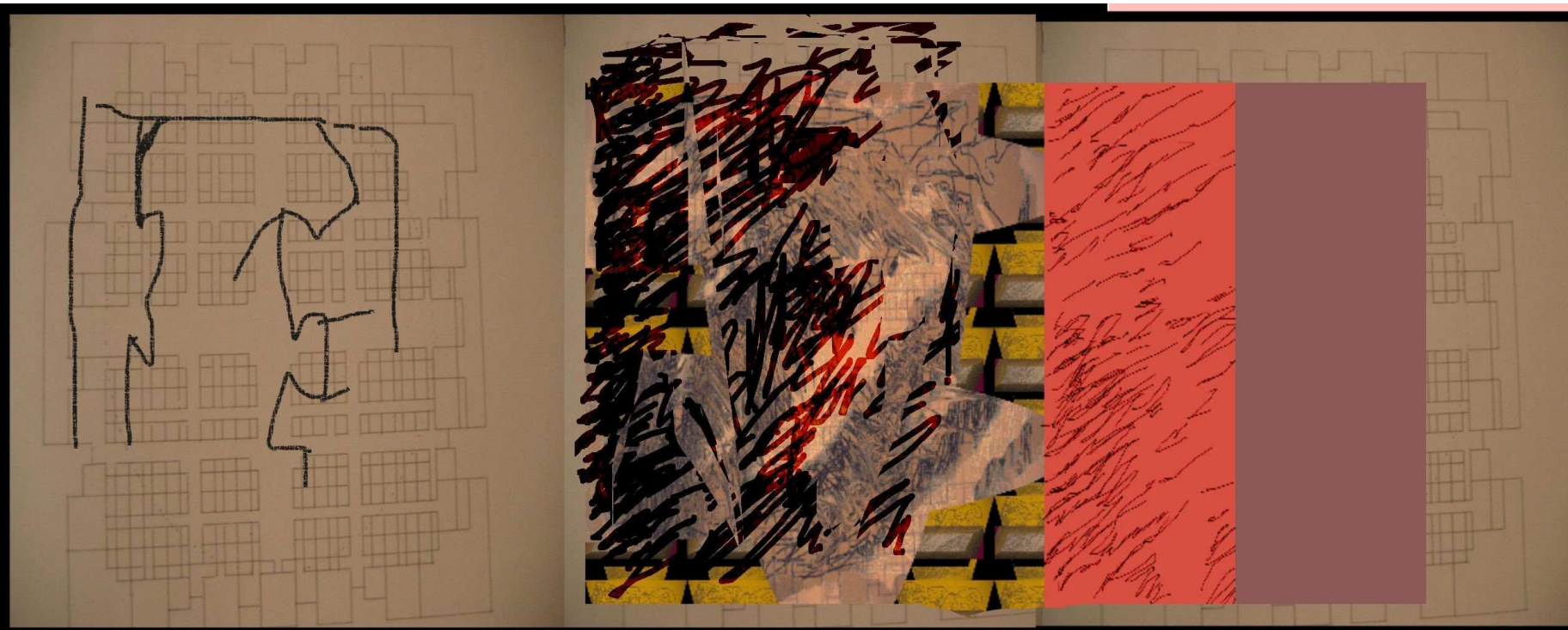




















Sites –Links: articles, videos, books videos

\ (<http://youtu.be/n8S6mmFGQIE>)

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Fragments: Aporia Aphorisms site/insitu

49 found object culture is a kind of interpellation substituted over interpellation...

48It was Hegel who first proposed the idea that studying a subject altered it, as much as science expropriated this found object...how does one constitute a subject?

47 Deleuze was introducing complex evolution to the abandoned project of Structuralism

46(i.e. interest in dyes per a Lacanian "stain" or relation to environment (culture)

Specifically: a behind the scenes poesis of the "official" poetry. ("the mysteries")

45 Behind all this is the semblance of Mannerism towards corporeal identification in identifying rhetorics of movement towards an incisive moment- for Michelangelo- the scalpel as environmental radical towards the sculpturally chiseled tableau.

44Myserteries or the order of fate, chance, in challenging human identifications.

43relating to analysis on the order of herms or trophies, sacrificial tableaux which parse a kind of reconstruction to dissembled events towards an eventuality accorded this net, this analysis.

42 the Orphic or Dyonesian impulse is motivated by the perception that all logical connections are real in themselves in that they exist, but they achieve only an anecdotal connection, a parallelism within simulacra afforded the semiotic embedded in the phenomenological that turns to the sensation, the way experience constructs itself to raise the necessary intuitive state which is not absolutely question.

39I am interested in structural radicals, visual –verbal morphemes, and also keep a pattern site in which drawing blocks of a canonical series have the character of synecdoche , a kind of sigla of the overall project, in which the cyber sleeve of drawing is like a particle accelerator to the drawing mark.

38( I would demur that analysis is born of trope originally , breaking things down and that actually the thought experiment has become more important, that the instruments of generalization and analysis are those of phenomenology and semeiotics embedded- they are not separate but belong to a third order of morphology which contains them).

37change as an idea can be resourced to trope in its original review of change of seasons,

36Deleuze, in referring morphogenic properties over the metamorphic was creating in his idea of rhizome a biological reference by which complex evolution reconsidered could restore the potential of structuralism. Evolution as an idea had preexisting incidence in the formulary of trope: the state of altering presented at religious alter via sacrifice in which the tableau reflected the hunters and fishers net, and in the net effect, the view of many simultaneous species sharing character the Orphic tradition fronted reincarnation as a way of stating its view that creatures shared qualities and passed through each others stages- they recognized the states of evolution in the womb by implication as it were.



35 The Hanseatic league is as I see it the absolute original model of the come to be American system- its profoundly European roots.

34who was the first human to die? In evolutionary terms many hominid types lived their lives but at what point would you say then the first died? There was no first, no second, therefore none at all, death is a kind of fiction which art proves philosophically, not because the archive creates a presence as though a preponderance of the evidence of being but rather places time itself into its own strange dimension.

33The term luck, then has to do with that which is in relation to that which is not, in the saying, given the embedding of the semiotic within the phenomenological.

32Lacan underscored the recognition of chance as necessary to realign narratives with potentials that otherwise in a state of over-determination no longer yield responsiveness.

31 The interesting thing about art and philosophy is that one does not always agree with one's self.

30Natural ideas as the order of spirituality-work-love in relation to cultural tropes and analytical tangents towards the topologies of experience as they emerge to layers of usage and of this agency the very question of agency are in the former case openings upon the psychological dimensions Lacan posits as psychological: pattern , transference, the subconscious and the drive, while the the agency of the latter are an agency if broadening the morphological to the morphogenic and hence what might now refer to per these issues of identity usage and being borne of ethos pathos and dialectic into the virtual realm, artificial ideas as social constructs into usage-interactive, immersive, generative.

29 Part of my project involves relating morphemes to architectural corollaries in which the sound bridge of the word-morpheme is taken to architectural terms that use the resonance to describe their torus.

28 Greek of skandalon or stumbling block in concordance with akw the word for sight signifying perhaps seeing is awkward.

27The difference, of metonymy between discourse and the discursive given the former has the semiotic weight of carefully establishing present working procedures while the latter tropes to a connect of disconnect are in my interests a pattern of cares between natural ideas (Psychology) and artificial ideas- art and cultur” Sublime” as root of dichotomy and transference between transgression and contingency: an early parsing of tension between poesis and poetics implicit in the Orphic Mysteries or coming of age rites in which morphogenic radicals displace the familiar agency and discovers chance, Gods subject to fate...and fate a primordial chaos: compression arc of language and topologies of trope recovering spaces between concepts as vectors and discursive content of discourse determination to “lim” : relation between unusual architectures- rhizomes, and the topology of trope that Is configured as trace or cultural stain.

25In this journal I am taking the natural and artificial orders of art and virtuality as psychological colloids mapped to visual and movement morphemes of my own particular ordering process. The “strange loops” of the early consideration of artificial intelligence per Goedel Escher Bach, and the implications of Finnegans Wake inform my sense of the correlative dimensions of the motion sensor drawing to analytical functions as open potentials of the poesis behind poetics.

24In my previous journals I have looked into the morphology which generates the topologies of the topographical thinking of trope- of formal rhetoric positioned between natural ideas and artificial ideas- between psychologies, physics, philosophy as natural and also philosophy and art and culture as artificial. The interest is in a structuralism founded on rhetoric as the conditions of experience by which the semiotic and phenomenological are necessarily embedded as human perception itself.

23In this entry I take up the theme of the torus, or self mapping and self reading that for example the moebius strip introduces as isomorphic tropism, as does also a hyperbolic parabola per Buckminster Fuller or Corbu. The schematics of the self reading belongs to the hyper extended schematics of the present ghosts of potential morphogenic sentinels to topographies and topologies of sentience.

22In constructing archives, I am convinced in an art for arts sake placed within publications, archives, calls for papers as the evidence. My online sketchbook is something I like to share

-1Medallion virtual is a double lemma of the lost wax process in which heads and tails are interpellation and interpolation as projection and interjection of an inter textuality or discursive quoting interrupting discourse of necessity as tangents or spin.

2famous plurabelle of the parable or parabola of dichotomy become antinomy : the logical loop of sense and nonsense upon which then the reflexive nature of art foundations its radicals of becoming to cut the knot not secondary.

3pushing what began as irrational numbers into a broader topos of generative form of a more subliminal nature upon the limmable.

4Poesis, a rhythm that underlies the apparent features is thus working from inside out as it were. It has a structural tonic as embedded within poetics and are a topological transference within the means of metonymy which is conditioned then to this extent by what one may call prosody.

.5 The sound values of aureation trope to not only aura and aural but laurel, which represents metamorphosis traditionally, and also the sound is close to “oracle”... the Latin term is actually Greek in origin wherein Aurora states the Goddess- the Greek word Hu stands for both roar of the crowd and dawn, and seems a morpheme to aurora which render osmotic and transparent values as a structural antinomy at outset.

6Incidentally the word for bow in Greek is Bios, our “biological” orientation is from these sources that



6Incidentally the word for bow in Greek is Bios, our “biological” orientation is from these sources that trope to a kind of structural bowl or loop, the moebius strip is “mobile” according to an “isomorphic projection” by which a sense of structure quickly builds a torus, or self mapping within dimensional terms....

7A cultural ethos formative upon mood and mode elects the signifiers of the individual as cordage of virtuality, th

8. For Lacan therefore, the narrative enfolding taken into its own state of apperception was a movement in the pure sense of being free of indices and in which the journalistic mode, in its underwriting (proposal) and overwriting (analysis) belong to creative contact.

- 9art reflexivity. With this in mind the constitutive nature of formative structural radicals, morphemes of sound, motion, mark, bend out their dimension, the quarry and excavation of the formative creative agency itself as noumenon-thing in itself .

10

Morphogenic Orders Allois- considering the various possibilities.

Substitutive Orders antanaclasis: using a pun successively , each time according to a different meaning

Conditional Orders Adjunction: in drawing the mark can move inside out or outside in- just as the rhetorical term means a verb can be place at beginning of sentence as well as mid.

Prosodic Orders antimetabole: repeating a phrase but in reversed order

Orders of Person : monologue- unity , dialectic- opposition between 2, syllogism- extending case, chiasmus= cross indexing as in verbal algebra. The visual technique of “applying a square” does this..

11A string of signifiers as a cultural cordage of the chords , threads, strings of an aureation are a net effect , a lamella, or gathering, a syllepsis meaning transformative touching upon sense and its extensions which as turns of phrase are a topology of trope in which antinomies, structures of the ironic or contradictory become a condition of the rhetoric which endeavors a kind of horizon for these appearances.

12Between the tableau of built experience –mode, and environment as the encounter of mood, the first instance shall we say closer to poetics and the latter to poesis, the difference between Apollonian **and** Dionysian articulations of aureation.

13 structural radicals resonate equally collectively to that perception within the experience it creates and which is then specifically the culture itself we are.

14A cultural ethos formative upon mood and mode elects the signifiers of the individual as cordage of

14A cultural ethos formative upon mood and mode elects the signifiers of the individual as cordage of virtuality, the patterns emergent and established that discover happenstance, the fluctuating field of experience between what may be called fate luck and chance according to fortune which finds ethos fate, chance dialectic and luck a pathos: are collectively a pathos of created experience.

.15 The relation of natural ideas ( pattern, the subconscious, transference and the drive per psychology, wave and particle nature per physics and ethos pathos and dialectic of philosophy/rhetoric are as moods, upon which modes of relation are the art, the constitutive Dyonesian, osmotic consciousness which The Apollonian makes agency to Hermes, (corollary Loki) the hermeneutical- the movement towards signification supporting identification out of which we recognize the semiotic embedded within the phenomenological. Such is the low key luck of Loki. Traditionally this emergence of topological thinking has been imaged as the bow and the lyre upon which such topological transference of form expression and meaning arrive at the sympathetic and parasympathetic systems of mood and mode that from an isomorphic transference relate morphogenic structuring of the associative which conceptually arrives to pattern and moment according to movement.

16The organic mapping of these currents occurs to cyber art through the reflexive loop which is torus of virtuality modelling the human reflexiveness, both physically, and in the extension in mind as aperception, self reference- art reflexiveness.

17How can environment as vectors of discourse interrupt the overdetermination of modes where otherwise, moods are the tonic of relaxation as it were by which the reflexive becomes cortically integrated to finding the internal niches, spaces , of agency as creative agency?

18The fact that spaces interrupt patterns to repropose them then link zero and chance as the most difficult of human concepts which together propose fluctuations in the field of self created experience.

19A simulacrum is not the double but rather the complex of existant relations in which the semiotic and the phenomenological as embedded are isomorphic: they are simulacrae. What this means because of that – relationally.

20Its like Deixis All over analysis... again (Deixis) ex machinae which touching upon meaning by the specific context of this color or that tone for example seems to me

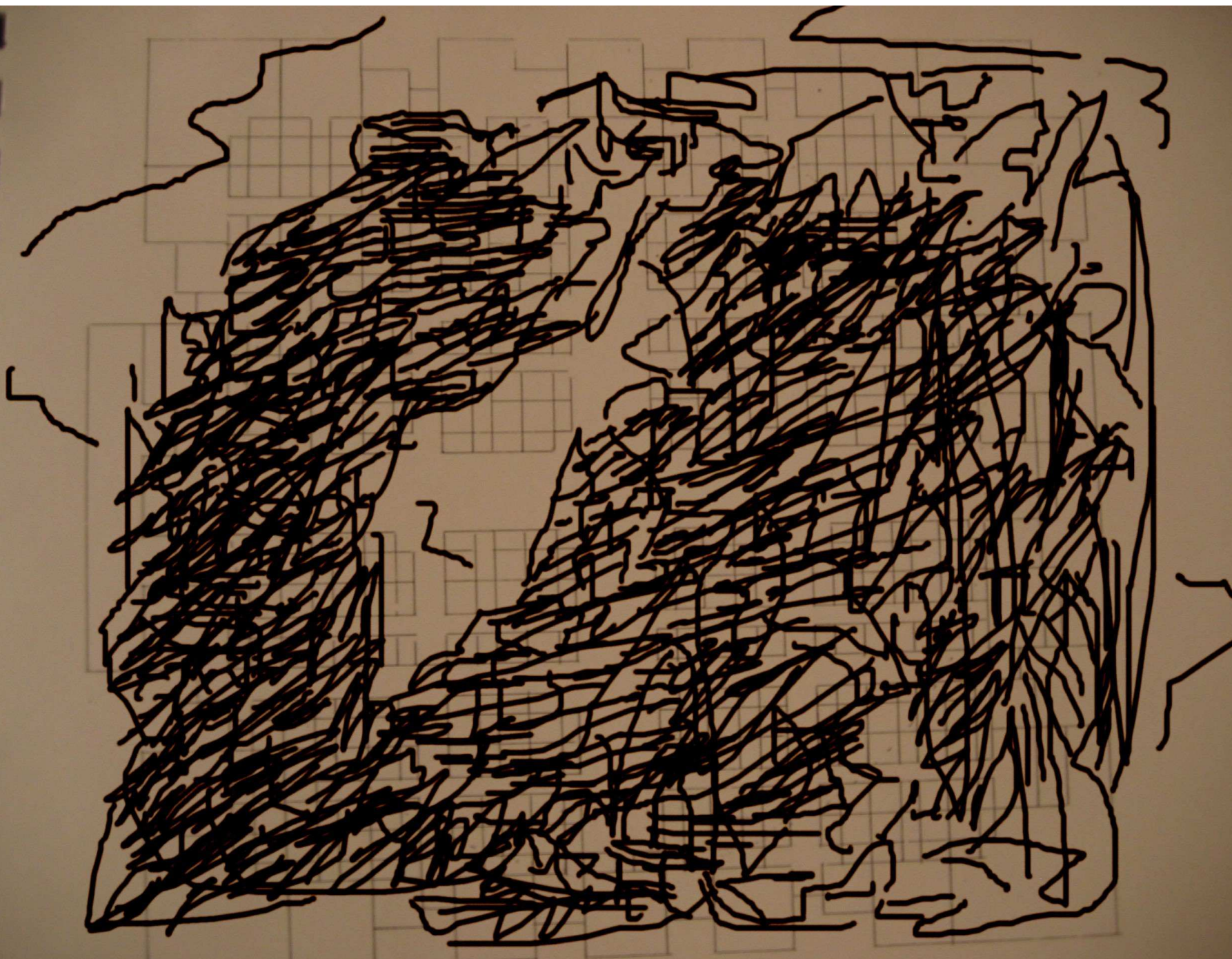
21” Proprioceptive” content by qualified by the syllepsis, existing broadness of relations which require



22I think that our universe is dimensional but in layers, and possible forms that are three dimensional intersect with others so that the information cannot really be sorted out in separations.

23 moving target is a bloodless object to the morphological arrow...

24Orphism: topologies of the Bow and the Lyre: Anemic Cinema visual verbal recording: Delauney-Stain (Laconic), Dove: Substance strata (foghorns) Giotto: crying cherubs...aura and aural laurel. Psychological colloids of the discriminating senses conflux of bodies diverse sites of experience, sensation, and semiotic generation within the phenomena











Cover illustration:

The right panel comes from earlier work where I drew with brush and photographed out of hand in sites as an interference with the photographic process, in the left panel the idea is to draw with virtual means with a similar feeling that adds another layer of virtuality, hinted at in the sheaf of drawings in the first panel...

The “digital” denomination of sight and sound populates the siting of the senses to that shared divergence. The senses therefore, emerge as a target of the therebeing, the *dasein*, of the somatic, physical incarnation within the senses themselves as physicality which blend the semiotic with the phenomenological. This targeting is famously developed in Duchamp’s *Anemic Cinema*, where the roto relief target of the sense is mapped on to a phonograph record, the aureation of the aural and the aura become the reincarnation of the topologies of the “bow and the lyre”- the *Dyonesian* and the *Apollonian* at the ever *Orphic Laurel*. The nonsite of this siting of the senses is accordingly a kind of constructive non-sense we find in art playfulness, *Alice in Wonderland* and other such allegories of the psychological colloids of metonymy, trope itself is a word originally occasioned towards shift of wind and developed towards the plane of reality at which shifts of season target the winter and summer solstice and equinox to a returning horizon. Such mental machinations, of the imagination, between *deixis* or contextual *machinae* or then again *deus ex machina* of technical rapport devolve of the skeleton key turn of phrase which the idea of the target relays towards morphological arrows i.e. topologies, common denominators, patterns supporting comprehension.

In this August journal the thematic interest is to begin with an image of a kind of 4th dimension pottery wheel as the quality of the cyber loop given an architecture of *ephemerae* and project this as morphological arrows of a nonsense version of *Anemic Cinema* which through the gradations of morphology, topology, topography create the titled *Throwing the Arrow at the Target*, which the work itself attempts to demonstrate. The *Hermeneutical heterodoxy*, the visual bibliography of this includes *Lotto's crying cherubs*, *Delauney's “Orphic” targets*, *Arthur Doves “Fog Horn” target*, as the dilemma, cultural stain, and visual sound map of form from scratch to sculpture in the polyphonic and polymorphic dimension of art convexion currents towards which the moods of motion sensor drawing or cyber art of drawing are my mode.